

Teaching Adolescents to Think and Act Responsibly  
Through Narrative Film-making:  
A Qualitative Study

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## Abstract

The current qualitative study examined an adapted version of the psychoeducational program, *Teaching Adolescents to Think and Act Responsibly: The EQUIP Approach* (DiBiase, Gibbs, Potter, & Blount, 2012). The adapted version, referred to as the *EQUIP – Narrative Film-making Program*, was implemented as a means of character education. The purpose of this study was three-fold: 1) to examine how the *EQUIP – Narrative Film-making Program* influenced student's thoughts, feelings, and behaviours; 2) to explore the students' and the teacher's perception of their experience with the program; and 3) to assess whether or not the integrated *EQUIP – Narrative Film-making Program* addressed the goals of Ontario's character education initiative. Purposive sampling was used to select one typical Grade 9 Exploring Technologies class, consisting of 15 boys from a Catholic board of education in the southern Ontario region. The *EQUIP – Narrative Film-making Program* required students to create moral narrative films that first portrayed a set of self-centered cognitive distortions, with follow-up portrayals of behavioural modifications. Before, during, and after intervention questionnaires were administered to the students and teacher. The student questionnaires invited responses to a set of cognitive distortion vignettes. In addition, data was collected through student and teacher interviews, and researcher observation protocol reports. Initially the data was coded according to an a priori set of themes that were further analyzed according to emotion and values coding methods. The results indicated that while each student was unique in his thoughts, feelings, and behavioural responses to the cognitive distortion vignettes after completing the *EQUIP* program, the overall trends showed students had a more positive attitude, with a decreased proclivity for antisocial behaviour and self-serving cognitive distortion portrayed in the vignettes. Overall, the teacher and students' learning experiences were mainly positive and the program met the

learning expectations of Ontario's character education initiative. Based on these results of the present study, it is recommended that the *EQUIP – Narrative Film-making Program* be further evaluated through quantitative research and longitudinal study.

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## CHAPTER ONE: INTRODUCTION TO THE STUDY

This qualitative study implemented an adapted version DiBiase et al.'s *Teaching Adolescents to Think and Act Responsibly: The EQUIP Approach*. The adapted version, referred to as the *EQUIP – Narrative Film-making Program*, implemented the *EQUIP* curriculum as a means of moral character education through the film-making components of Ontario's Grade 9 Exploring Technologies (TIJ1O) curriculum.

*EQUIP* is a Cognitive-behavioural psychoeducational program that seeks to facilitate more mature and accurate cognitive thought and behavioral skills. *EQUIP* address the following: 1) developmental delays in moral judgment; 2) self-serving cognitive distortions; and 3) social skill deficiencies. These challenges are interrelated, and thus, so are the components of the *EQUIP* curriculum. The components of the *EQUIP* program seek to remedy these delays, distortions, and deficiencies by equipping students with: 1) mature moral judgement (the Social Decision Making component); 2) skills for managing anger and correcting self-serving cognitive distortions (the Anger Management component)l and 4) social skills for balanced and constructive social behaviour ( the Social Skills component).

The present study examined how the *EQUIP – Narrative Film-making Program* influenced students' thoughts, feelings, and behaviours before, during, after the *EQUIP – Narrative Film-making* intervention, and how the teacher's observations of the students' thoughts, feelings, and behaviours changed (or did not change) before, during, after the *EQUIP – Narrative Film-making Program* intervention. In addition, this study also sought to determine the students' and the teacher's perceptions of the benefits in terms of the learning experience and pedagogical experience. Finally, the study intended to ascertain how the themes that emerge from the data fulfilled (or did not fulfill) Ontario's character education learning expectations.

## **Background to the Problem**

Human societies have always been confronted by moral concerns but over the course of the last half-century, North America has experienced a dramatic increase in the rate of adolescent suicide and homicide, an escalating use of hard drugs like crack-cocaine, increased consumption of pornographic material and high levels of sexually transmitted diseases (Vitz, 1990). In general, western society has observed a growing trend toward increased violent crime, divorce and fragmentation of families, and mounting inequalities between the richest and poorest members of society (Lynch, 2007). These indications of moral crisis have drawn renewed attention to the field of moral education.

The general concern about the demoralization of contemporary western society has led to the perception that an intentional, proactive approach must be launched to halt this decline (DiBiase, Gibbs, & Potter, 2011; Leschied & Cummings, 2002). Due to the significant role of public education in Canadian society, educators and researchers are challenged with helping children and adolescents grow up to become moral individuals. A significant goal is to promote healthy moral behaviour in school and to prevent antisocial problem behaviour before it results in chronically self-centered and at-risk behaviours (DiBiase et al., 2011; Gibbs, 2013).

The societal concern for raising responsible citizens and fostering moral character in children and adolescents are reflected in Ontario's policy for moral character education programs (Winton, 2008). In October of 2006, the Ontario Ministry of Education launched a plan to improve character development via an initiative called *Finding Common Ground: Character Development in Ontario Schools, K-12* (Glaze, Zegarac & Giroux, 2006). However, since the inception of this character education policy, little follow up research has been conducted to determine how these initiatives have been implemented across over 70 different school boards in

Ontario and whether or not these initiatives have affected positive change in moral behaviour and character formation. A brief review of the Ministry of Education and various school board websites in Ontario shows that character education is being practiced differently and is informed by different philosophies at the school level. For example, the Ministry of Education website features a wide array of school based initiatives mainly focused on anti-bullying campaigns and social justice agendas. Within the District School Board of Niagara, character education consists of initiatives such as the *Tribes Learning Community*, *Who is Nobody*, *Roots of Empathy*, *Me to We*, *C.H.A.M.P.S.*, the *Harmony Movement*, and *Green Street*. Alternatively, individual schools in the Hamilton-Wentworth District School Board focus on a different character attribute each month and plan initiatives to ensure students understand the meaning of that attribute. Among these practices in Ontario, the lack of coherence and unity is reflected in the absence of a consistent definition of the term character education and the lack of research-based teaching strategies for moral education (Bajovic, Rizzo & Engemann, 2009).

The *Finding Common Ground* document suggests that Ontario's public education curriculum documents provide teachers with expectations that are geared towards character development, such as social, interpersonal, and citizen development (Glaze et al., 2006). More specifically, Glaze et al. (2006) cite the curriculums of civics, social studies, and guidance programs as "cases in point" of student expectations. Glaze et al. (2006) quote the curriculum document that states:

Students will learn to demonstrate self-discipline, take responsibility for their own behaviour, acquire the knowledge and skills required for getting along with others both within and beyond school, and choose ways of interacting positively with others in a variety of situations. They will also learn about thoughtful and non-violent problem-

resolution, social responsibility, working cooperatively with others, and caring about others (p. 7).

However, these learning expectations are not supported with corresponding instructional strategies and methods.

In essence, the document outlines the broad principles of the character development initiative, but neglects to define the theoretical framework that shapes and informs the province's character education initiative. The program fails to provide educators with research-based instructional strategies for the implementation of character education in the classroom setting. Consequently, it leaves teachers to "trial-and-error attempts, making success regarding character education implementation random rather than intentional and reproducible" (Bajovic, Rizzo & Engemann, 2009, p. 19). Bajovic et al. (2009) identified three specific shortcomings of the Ontario Ministry of Education character education initiative. Firstly, the term character is obscured by conceptual ambiguities and lack of clear definition. Next, the initiative disregards the importance of cognitive and social processes in moral development, and finally, effective instructional strategies for character development have not been specified (Bajovic et al., 2009).

The *Finding Common Ground* document also states that principals and teachers are responsible for "character development in their subject areas and in all classrooms, extra-curricular, and school-wide programs" (Glaze et al., 2006, pp. 7-8). Thus, teachers are left to their own devices in terms of developing lesson plans that integrate the curriculum of regular school subjects with the expectations of the character education initiative.

Despite these shortcomings of Ontario's character education initiative, its fundamental objectives are important components of moral development. The initiative does recognize the importance of teaching students, especially "disengaged and marginalized students," the

principles of self-discipline, and the value of building caring, positive interpersonal relationships (Glaze et al., 2006, p. 7). The support for this character formation initiative falls on a backdrop of mounting anti-social behaviour among Canadian youth.

Leschied and Cummings (2002) report that youth counsellors have long been aware of the increasing amount of violence in the lives of youth. For example, a National Institute of Child Health and Human Development study, conducted in 2002, surveyed 15,000 students and found that 17% of respondents had been bullied sometimes or weekly, 19% had bullied others sometimes or weekly, and 6% had been bullied and bullied others (Leschied & Cummings, 2002). A study assessing adolescent girls' perception of safety in a southern Ontario school shows that one third of those surveyed reported that they knew someone who regularly carried a weapon, such as a knife, to school and 40% reported that they only felt somewhat or moderately safe while attending school (Traher & Leschied, 2000). Although young men are more likely to be involved in anti-social behavior as perpetrators, the gender gap is narrowing as incidences of social aggression increase among young girls (O'Campo, Burke, Peak & Gielen, 2005). In general, the youth crisis that has been building over the last few decades is not confined to a specific socio-economic class, ethnic group, gender, or other social grouping (Damon, 1996).

Despite these trends, today's youth have more positive potential than they may be given credit for (DiBiase, Gibbs, Potter & Blount, 2012; Damon, 1996). Accordingly, character education initiatives in Ontario must respect students enough to hold them accountable to moral behaviour (DiBiase et al., 2012). But if we plan to hold students accountable for their behaviour, character education programs must also be accountable to teach students to think and act responsibly. Educators need to be equipped with research-based instructional programs that

integrate character development into their specific subject areas as mandated in the *Finding Common Ground* document (Glaze et al., 2006, p. 4).

### **Statement of the Problem Context**

Individual schools and teachers in the province of Ontario are challenged with implementing a conceptually ambiguous character education program. In order to solve this problem, Bajovic et al. (2009) recommend that a clear definition of character education needs to be provided, the importance of cognitive and social processes associated with character formation needs to be recognized, and effective strategies for the development of moral character in the school context need to be identified.

Given that the Ministry of Education's initiative does not provide teachers with the proper guidance for character education implementation, yet requires them to integrate character development into existing subject areas, teachers are "doomed to flounder" as they attempt to achieve these expectations (Bajovic et al., 2009, p. 3). Under these circumstances, the character education initiative has little chance for success in affecting positive change on the moral behaviour of today's students (Bajovic et al., 2009).

I argue that the character education agenda needs to be endowed with research-based teaching strategies for character development programs. Specific learning expectations and learning strategies can then be applied to *integrated programs* within specific subject areas. These provisions will help teachers and school administrators achieve the expectations for integrated character education practices that are assigned in the *Finding Common Ground* document.

### **Purpose of the Study**

The purpose of this study was to examine how the psychoeducational *EQUIP – Narrative Film-making Program*, delivered through a Grade 9 Exploring Technologies curriculum, addressed the goals of Ontario’s character education initiative. In addition, the study analyzed how the integrated *EQUIP – Narrative Film-making* program influenced student’s thoughts, feelings, and behaviours and how the students and teacher perceived the learning experience. Since the *Finding Common Ground* document clearly suggests that character education must be integrated into the curriculum of standard subject areas, I proposed to implement a moral character education initiative in the context of a technological education classroom. According to the recommendations of Bajovic et al. (2009), my research has clearly articulated what is meant by the terms character and moral, and will be informed by a theoretical framework that is fundamentally grounded in Gibbs’ (2014) theory of co-primacy that integrates cognitive-developmental theories with care-based theories, and is secondarily grounded in narrative theory as it relates to the current study.

The program was structured around an evidence-based program of moral education known as, *Teaching Adolescents to Think and Act Responsibly: The EQUIP Approach* (DiBiase et al., 2012). The original *EQUIP* program consists of structured lesson plans and objectives for instructors, and activity-based handouts for students. The *EQUIP* program has been used as an effective primary and secondary moral educational prevention tool that addresses 95% of the school population. This population includes 80% of the students who infrequently display disruptive behaviour and 15% who display at-risk behaviour (DiBiase, 2010). This study customized the *EQUIP* curriculum so that it can be used in the context of Ontario’s Technical Education curriculum. As a qualified teacher, certified by the Ontario College of Teachers to

teach communications technology, I developed the *EQUIP – Narrative Film-making Program* with lesson plans that invited students to demonstrate proficiency with communication skills through the use of media technology equipment, while also addressing the “three D’s” of the original *EQUIP* program. These three problems, common during adolescence, are developmental *delays* in moral judgement, self-serving cognition *distortions*, and social skill *deficiencies* (DiBiase et al., 2012). The *EQUIP* curriculum addresses these problems by preparing students to self-correct cognitive distortions (anger management), balance social behaviour (social skills), and make mature moral judgements (social decision-making) (DiBiase et al., 2012). For the purpose of improving moral reasoning, students created narrative films that illustrated a set of common moral cognitive distortions along with a corresponding set of storied remedies for these misconceptions.

In its present form, the original *EQUIP* program presents students with moral-cognitive tasks such as matching pre-constructed thinking error scenarios to the most appropriate thinking error label. For example, the “It’s your fault if something is stolen – you were careless and tempted me” scenario is most appropriately matched to the “Blaming Others” thinking error label (DiBiase et al., 2012). The *EQUIP* program also engages students in role-play of moral situations. This study’s integrated *EQUIP – Narrative Film-making Program* advanced these role-play activities one step further and invited students to generate their own narrative films that illustrated a thinking error and a correction to that error in storied format.

The primary purpose of the present study was to engage students with the integrated *EQUIP – Narrative Film-making Program* and examine how the program influenced students’ thoughts, feelings, and behaviours and the teacher’s interpretation of how the program influenced the students’ thoughts, feelings, and behaviours. In addition to this primary purpose, this study



was guided by three other objectives, which were: a) to examine what it was like for students to experience the program, b) what was it like for the teacher to teach the program, and c) how did the themes that emerged from the data fulfill, not fulfill, and/or extend the learning expectations of Ontario's character education initiative (i.e., demonstrated self-discipline, accepted responsibility for their own behaviour, acquired the knowledge and skills necessary for getting along with others both within and beyond school, chose ways of interacting positively with others in a variety of situations, engaged in thoughtful and non-violent problem-resolution, accepted social responsibility, worked cooperatively with others, and cared about others) (Glaze et al., 2006).

### **Research Questions**

The present qualitative study examined two primary research questions and three secondary research questions.

#### **Primary Research Questions**

1. How did students' thoughts, feelings, and behaviours change (or not change) before, during, after the *EQUIP – Narrative Film-making Program* intervention in regard to a set of specific cognitive distortions (self-centered thinking, minimizing/mislabelling, blaming others, assuming the worst) that are addressed by the *EQUIP* program?
2. How did the teacher's observations of the students' thoughts, feelings, and behaviours change (or not change) before, during, after the *EQUIP – Narrative Film-making Program* intervention in regard to the cognitive distortions addressed by the *EQUIP* program?

## Secondary Research Questions

1. How did students perceive the *EQUIP – Narrative Film-making* learning experience?
2. How did the teacher perceive the pedagogical experience of the *EQUIP – Narrative Film-making Program*?
3. How did the themes that emerge from the data fulfill (or not fulfill) Ontario's character education learning expectations regarding demonstrated self-discipline, accepted responsibility for their own behaviour, being equipped with the knowledge and skills necessary for getting along with others both within and beyond school, learning how to interact positively with others in a variety of situations, engaging in thoughtful and non-violent problem-resolution, accepting social responsibility, the competencies to work cooperatively with others, and care about others (Glaze et al., 2006)?

## Rationale for the Study

My rationale for this research was threefold. First, given that the current character education initiative is conceptually ambiguous (Bajovic et al., 2009), it is important to equip educators with a program firmly rooted in a theoretical framework that has been translated into a research-based teaching program for moral character education. I have defined a character education program, addressed through the *EQUIP* curriculum (DiBiase et al., 2012) that has been explicitly defined by Gibb's (2014) theory of co-primacy, which integrates cognitive-developmental theories with care-based theories.

Second, I based my rationale for a integrated *EQUIP – Narrative Film-making Program* on Gibbs' (2014) suggestion that the *EQUIP* curriculum could be enhanced “through integration

with programs emphasizing even more intensive, extensive modes of social perspective-taking” such as role-playing and video or film presentations (p. 203). This has practical implications for students learning, as it relates to Bloom’s taxonomy of learning domains. Gibbs’ recommendation is likely to shift the cognitive level of thinking complexity from the fourth classification of analyzing on Bloom’s taxonomy, to the sixth level of creating. While the original *EQUIP Approach* (DiBiase et al., 2012) has students *analyze* how pre-constructed moral scenarios are attributed to various thinking errors and then *apply* their knowledge of these thinking errors to role-playing activities, the integrated *EQUIP – Narrative Film-making Program* version of the program invited students to plan and *create* functional narratives (Forehand, 2010). Thus, the integrated curriculum required students to operate at a more complex level of thinking on Bloom’s hierarchical taxonomy.

The logic behind the third rationale for this study was grounded in practical teaching experience. Two weeks into the third placement of my teaching practicum I began a unit on Claymation in a Grade 10 communications technology class. The unit assignment required students to work in groups to develop short fictitious stories and animate these stories using clay figures and stop-motion video techniques. I noticed that one student was experiencing tremendous anxiety while working in the group context. The student would retreat to a corner of the room and refuse to engage in the assignment. I wondered whether this student would have more success if he were permitted to work alone. My associate teacher agreed to accommodate the student’s need for independent working conditions. As a result, the student genuinely engaged with the assignment and produced a very revealing story. His Claymation video opened with a lone cactus. After a few seconds a beach ball rolled onto the Claymation stage. The cactus smiled but as the ball got too close the cactus’ spines deflated it. The same scenario played out

with a balloon. In the third scene a porcupine entered. This time the porcupine was able to get close to the cactus and make friends with it. The story ends with a heart entering in the background.

While the class screened and reviewed each group's Claymation video, I noticed the students' reactions to this young man's cactus story. Since he had been so disengaged previously, the rest of the students seemed surprised that he possessed the skills to make such a technically sound Claymation video. At the same time, the deeper meaning of his story moved his classmates to a sense of compassion. I even overheard one insightful student whisper to her neighbour, that she thought the cactus was a representation of the boy and that made her feel sad. This assignment offered a teachable moment or unplanned learning opportunity for us all. We all learned something about the student's personal experience of loneliness and longing for a kindred companion. At the same time, I learned that while this assignment was designed to meet specific communications technology curriculum expectations, it also functioned as a medium for externalizing morally and emotionally relevant stories through the guise of fictitious narrative.

Based on this rationale, this study sought to understand how the program influences students' thoughts, feelings, and behaviours and to examine the pedagogical experiences of the educator teaching the integrated *EQUIP – Narrative Film-making Program*.

### **Theoretical Framework**

The proposed framework for the current study was based on a synthesis of theories. The study was fundamentally framed by Gibbs' (2014) co-primacy theory of cognitive-development and care-based moral development. Gibbs' (2014) theory integrates cognitive-developmental theories concerning ideal justice and reciprocity with care-based theories focusing on intuitive responses and empathic emotions. Since the original *EQUIP Approach* (DiBiase et al., 2012)

takes a group-based, cognitive-behavioural approach that engages elements of care-based morality, the current qualitative study of the original *EQUIP* program, integrated with *Narrative Film-making* was also grounded in the co-primacy theory. Care-based morality was relevant to this study because students were enabled to mentally simulate and enact a wide range of emotions as they observed and engaged in dramatic role-play with a protagonist's narrative experience. Students were afforded the opportunity to project themselves into the moral dilemma that faced a protagonist and imagine how that character felt (Mages, 2006).

In addition, this study was shaped by narrative theory, psychocinematics, and theory of mind. Adapting the original *EQUIP* program activities to engage the moral domain through role-play and the creation of short videos, initially required students to construct narratives that told moral stories. Thus, my research was embedded in narratological moral theory concerned with the process of storytelling and narrative discourse as a means to find and define an individual moral voice (Winston, 2005). My narrative approach proposed that morality is expressed in action and can only be understood through narrative stories as opposed to abstract moral principles (Vitz, 1990). In Bruner's (1988) opinion, classrooms provide "frameworks for children to organize their experience through language," which allows them to reflect on "their own real and imagined worlds" (p. 574).

Moreover, this study was also informed by psychocinematics and theory of mind. The term psychocinematics refers to the empirical analysis of the movie experience (Shimamura, 2013). Psychocinematics examines the cinematic techniques used by filmmakers to prompt cognitive and emotional affect and arouse the moral sympathies of audiences.

In addition, theory of mind provided yet another lens through which this study can be understood. Theory of mind refers to the human ability to contemplate and perceive the mental

states (emotions, beliefs, motivations, knowledge limitations) of others (Levin, Hymel & Baker, 2013). Since students will be required to construct moral narrative films that represent the cognitive distortions of various characters, the students will be drawing upon the perspective-taking aspects of theory of mind. By placing my research within the synthesis of Gibbs' (2014) co-primacy theory, narratological moral theory, psychocinematics, and theory of mind, I intended to sustain "a fundamental unity [between] cognitive, affective, and conative dimensions" (Tappan & Brown, 1989).

### **Importance of the Study**

Unless character education is perceived by teachers as clear, relevant, and applicable to the practice of teaching, the initiative may not be effective in its objective to develop moral character in students. The need for instructional programs that integrate evidence-based moral development strategies with regular subject curriculum is of high importance. This project had potential to benefit educators and administrators challenged with implementing a character education program in the absence of theoretically coherent classroom-tested programs for moral education. Since the DiBiase et. al. (2012) *EQUIP* program has a proven track record of effectiveness, the *EQUIP – Narrative Film-making* curriculum had the potential to be as effective. The integrated program offered the opportunity for students to learn two sets of curriculum within one subject area. The study presented an opportunity to observe how students learn from self-created moral narrative films that are relevant to local teen culture and personal experience.

Moreover, it was believed that this project had the potential to accomplish the goals set out in the *Finding Common Ground* document and to achieve the expectations of integrated character education by helping students demonstrate self-discipline, take responsibility for their

own actions, and learn about non-violent problem-resolution through a classroom-tested approach.

### **Participants**

This qualitative study examined one cohort of students taking a Grade 9 Exploring Technologies (TIJ1O) class in the fall 2014 semester. The Exploring Technologies class took place in one secondary school within a Catholic board of education in southern Ontario. The student participants were all 14 years of age. The participants consisted of 15 male students, and one female teacher.

### **Scope and Limitations of the Study**

This was a descriptive qualitative study of one Grade 9 Exploring Technologies (TIJ1O) class' experience with an integrated *EQUIP – Narrative Film-making Program*. The program consisted of one unit on Narrative Film-making using the *Teaching Adolescents to Think and Act Responsibly – The EQUIP Approach* (DiBiase et. al., 2012), which took place over a two and a half week time period. The study implemented a teaching resource that integrates the *EQUIP* program with specific sets of the Exploring Technology curriculum expectations relating to story-boarding, videography, and video editing.

One limitation of this research project was that it consisted of small sample size consisting of one class of 15 students. Although the study had the potential to capture thick full descriptions of the thoughts, feelings, and behaviour of one group of students, the results of the analysis may not reflect the thoughts, feelings, and behaviour of other groups. Thus, further research would be necessary to verify whether the findings from this study would generalize elsewhere.

### **Outline of the Remainder of the Document**

This thesis is separated into five chapters. First is Chapter One's outline of the research problem. Next, Chapter Two places the present study within the context of a theoretical framework through an overview of the empirical research. This overview traces the philosophies that differentiate the fundamentals of character education from those of moral education, from the time of antiquity to present day theories. Since it is Gibb's (2014) theory of co-primacy that defines the main theoretical framework of this study, the Chapter Two literature review will include a description of Gibbs' theory that integrates cognitive-developmental theories concerning ideal justice and reciprocity with care-based theories that focus on intuitive responses and empathic emotions. Chapter Two will also present an overview of narrative theory that has relevance to the current study.

Chapter Three outlines a rationale for choosing a generic qualitative study approach and a detailed description of the methods used in this qualitative study of one class' experience with a concurrently delivered Grade 9 Exploring Technologies (TIJ1O) curriculum in the form of a Narrative Film-making unit implemented with the *Teaching Adolescents to Think and Act Responsibly – The EQUIP Approach* program for moral education. Chapter Three has asserted the research purpose, established my generic qualitative research approach and restated the research questions. Chapter Three has also elaborated on the research methodology, the research design, the participants, and ethical considerations and discussed the study's trustworthiness, potential research bias and limitations of the study.

Chapter Four contains the analyses of the data sources of this study: the student and teacher questionnaires, the student and teacher interviews, and the researcher observation protocol reports. The analysis of each data source was presented in table format and the results to



each primary and secondary research question were also organized into tables present the synthesis of data sources relevant to addressing each question.

Chapter Five includes a research summary and discusses the results of the current qualitative study. The chapter also presents an overview of the practical implications of the results, discusses the limitations of the research, and suggests recommendations for future research.

### **Definition of Terms**

The definition of the terms moral and character evade a single, universal definition. However, the way that these terms are defined will classify the territory of moral character education and characterize the objectives and methods of the initiative. The present study defines moral formation according to the philosophical underpinnings of the co-primacy theoretical framework.

Cognitive primacy:	is a theory of moral development, which argues that the primary motive of morality is based on reasoned evaluations or judgments of right and wrong (Gibbs, 2014).
Co-primacy:	is a theory of moral development that suggests the primary motives of morality, cognitive (based on rational judgments of right and wrong) and affective (based on empathic feelings) mutually reinforce each other (Gibbs, 2014).
Morality:	in the cognitive development approach morality “refers to the moral judgement (or reasoned evaluation) of the prescriptive views of right and wrong” (Gibbs, 2014. P. 39).

concerns human actions and the evaluation of actions that are judged as better or worse depending on a complex web of processes and abilities (Ellrod, 1992).

**Moral Development:** consists of thoughts, behaviors, and feelings regarding standards of right and wrong. It has an intrapersonal dimension (personal values and sense of self) and interpersonal dimension (involving interactions with other people) (Gibbs, 2014, pp. 140-141)

**Moral Education:** consists of cognitive behavioural interventions that use reason and empathic perspective-taking skills to achieve moral insight (Gibbs, 2014).

**Character:** derived from the Greek word meaning “to mark,” character is a mark of consistency and predictability (Lapsley & Narváez, 2006).

**Character Education:** the inculcation of particular personality traits called virtues that cause one to a habitual course of moral action (Lapsley & Narváez, 2006).

There are another set of key terms and concepts that are important to understanding of the current study within the context of its theoretical framework.

**Moral theories:** are moral conceptions that explain basic notions of right and wrong, and good and bad in a certain way. These theories can be descriptive, describing how judgments about right and

	wrong are determined or prescriptive, regulating how these judgments ought to be determined (Timmons, 2013)
Moral virtues:	a notion derived from the philosophy of ethics that relates to a set of good habits and traits (e.g., courage, temperance, friendship, wisdom, and justice) (Carr, 2008).
Eudaimonia:	is happiness, human flourishing and “the feelings accompanying behaviour in the direction of, and consistent with, one’s true potential” (Waterman, 1981).
Cognitive-development theory:	is Kohlberg’s theory of moral development that focuses on moral reasoning and consists of a set of six age related hierarchical stages.
Moral reasoning:	refers to thinking about dilemma scenarios that regard issues of justice, social fairness or caring. Individual styles of moral reasoning are usually oriented to either the needs of other or personal needs (Carlo, 2006).
Care-based theory:	is based on Gilligan’s theory that extended the moral domain beyond concerns of justice to include the care and concern for self and others (Skoe et al., 1999).
Empathy:	is feeling in or with another’s emotion; feeling what another is feeling; a vicarious experience of another’s emotion that involves both affective and cognitive processes (Gibbs, 2014).
Narrative:	is a “cognitive process that gives meaning to temporal events by identifying them as parts of a plot” (Polkinghorne, 1991, p.

136). Narratives begin with a particular setting, introduce characters, and proceed from beginning events that are developed and directed towards goal driven outcomes that cohere into one whole story (Polkinghorne, 1991).

Narrative comprehension: allows audience to “mentally travel alongside a protagonist and view the landscape from that projected point of view” whereby adults and children “set reality aside and take up the point of view of a protagonist situated in an imagined landscape” (Harris, 2000, p. 54).

Moral narrative paradigm: does *not* merely refer to a fictitious composition but rather it refers to a theory of symbolic actions, words or deeds that have sequence and meaning for those who create and interpret them. The moral narrative paradigm “has relevance to real as well as fictive worlds, to stories of living and to stories of imagination” (Fisher, 1984, p. 2).

Role play: is a pretend play whereby the part of someone other than the self is acted out from the point of view of the invented person”. Role play often results in a “perspectival shift” that may manifest shifts in mood, emotion, sensations and needs that are appropriate to the role that the individual has temporarily immersed themselves in (Harris, 2000, p. 30).

Imagination: involves “pretence, fantasy and wishful thinking” (Harris, 2000, p. 1). Imagination is “a mode of thought that is

dominated by free association and wishful thinking” that allows a person “to conceive of alternatives to reality” (Harris, 2000, p. 2).

According to Dewey (1934/2005), “the imagination is the greatest instrument of moral good (p. 362). Dewey (1934/2005) proposed that the imagination is an instrument of morality that can help individuals construct mental trials of moral scenarios and imagine the consequences of different actions. In Dewey’s (1934/2005) view, moral behaviour is “dependent upon [a person’s] power to put himself imaginatively in [another person’s] place” (p. 362). Thus, according to Dewey (1934/2005), individuals engage in self-decentration and perspective-taking through the processes of the moral imagination.

Psychoeducational program: a program aimed toward the “facilitation of more mature and accurate cognitive habits and behavioural skills” (DiBiase et. al., 2012).

Prosocial behaviors: are actions intended to benefit others such as sharing, comforting others, helping, volunteering, and cooperating. (Carlo, 2006).

Social perspective taking: involves taking the perspective of others who may be affected by anti-social behaviour (DiBiase et. al., 2012).

Moral reciprocity:	involves a “simultaneous exchange,” “return in kind,” or action “given by each party to another,” “compensatory counterbalancing” (Gibbs, 2014, p. 54).
Thinking errors:	are anger-arousing thoughts (mind-activities). They are distorted cognitive appraisals such as self-centered thinking, minimizing or mislabelling destructive behaviour, blaming others for one’s irresponsible behaviour and assuming the worst about others’ intentions (DiBiase et. al., 2012).
Social skill deficiencies:	are characterized by poor social skills that include deficient skills for managing anger, correcting self-serving biases and good decision-making (DiBiase et. al., 2012).
Self-serving cognitive Distortions:	are thinking errors that accord “status to one’s own views, expectations, needs, rights, immediate feelings, and desires to such an extent that the legitimate views, etc., of others (or even one’s own long-term best interest) are scarcely considered or are disregarded altogether” (Gibbs, Potter et al., 1995, p. 108).
Self-centered attitudes:	is a cognitive distortion that takes the form of egocentric biases and disrespectful imbalances whereby an individual believes their own opinions and feelings are more important than the opinion and feelings of other people. Self-centered attitudes are also characterized by only thinking about the immediate here and now without consideration about how current actions will affect self and others later in the future (DiBiase et. al., 2012).

Minimizing/Mislabeleding:	is a cognitive distortion that occurs when an individual thinks their problems or behaviors are not as wrong or harmful as they actually are. This involves the use of labels or terms that either minimize the bad behaviour of self or exaggerate the unwanted behaviour of other (eg. Snitch) so that it is okay to hurt the other person (DiBiase et. al., 2012).
Assuming the worst:	involves negative assumptions about the intentions of other people (that others are always out to get you). It also involves thinking the worst about yourself and assuming that nothing you or others can do can improve a situation (DiBiase et. al., 2012).
Blaming others:	occurs when an individual does not take responsibility for their own behaviour and instead blames others for any harm done. The person may try to justify blaming others because of some maltreatment they themselves experienced in the past or because they deny responsibility because they were on drugs, alcohol or where in a bad mood (DiBiase et. al., 2012).
Immature moral judgment:	involves cognitive distortions including self-centered attitudes, minimizing/mislabelling, assuming the worst and blaming others (DiBiase et. al., 2012).
Mature moral judgment:	is characterized by cognitive assessments for “responsible thought and social behaviour” (DiBiase et. al., 2012).

### Summary of Chapter One

Chapter One described how the perception of general moral decline in society has contributed to the Ontario wide initiative to improve character development in school and to prevent antisocial behaviour before it begins. Ontario's character education policy was explained in an outline of the *Finding Common Ground* document (Glaze et al., 2006). It was argued that the character education document was conceptually ambiguous and that an effective agenda needed to be research-based with specific learning expectations and teaching strategies that could be implemented within existing subject specific curricula.

The chapter indicated that the purpose of the study was to examine how a psychoeducational program, known as *EQUIP* (DiBiase et al., 2012), could be integrated with a Grade 9 Exploring Technologies curriculum (an integrated *EQUIP – Narrative Film-making Program*) to address the goals of Ontario's character education initiative and to determine how the *EQUIP – Narrative Film-making Program* influenced student's thoughts, feelings, and behaviours.

The theoretical framework was established within by Gibbs' (2014) co-primacy theory of cognitive-development and care-based moral development and also draws on narrative theory, psychocinematics and theory of mind (Vitz, 1990; and Shimamura, 2013). It was explained that this qualitative descriptive study was limited to one Grade 9 Exploring Technologies (TIJ1O) class' experience with the *EQUIP – Narrative Film-making Program*.

The objectives of the study outlined the intentions to examine the influence of the *EQUIP – Narrative Film-making* intervention with regard to students' thoughts, feelings, and behaviour and their general impression of the *EQUIP* experience in the classroom.



## CHAPTER TWO: REVIEW OF THE LITERATURE

This chapter examined moral development as an enduring feature of human psychology that spans an extensive interdisciplinary field. The domain of moral education is composed of numerous theoretical frameworks that have been informed by the disciplines of moral philosophy, moral psychology and educational theory. Given the vastness of the field, this literature review first narrowed the domain to the theoretical framework of this study and then illustrated the *big picture*, which presented the elements and interactions between the other existing theoretical frameworks of moral theory.

Firstly, the initial section established this qualitative research within a *specific* theoretical framework distinguished by Gibbs' (2014) co-primacy theory of cognitive-development and care-based moral development, which defined the primary research questions and narrowed the parameters of the study. In addition, the theoretical framework section outlines the key conceptual theories of narrative theory, psychocinematics and theory of mind that also inform the field of this study. The next segments of the Theoretical Framework section expound Gibb's (2014) theory of moral development, provide details of DiBiase and colleagues' (2012) cognitive-behavioural, psychoeducational intervention for teaching youth to think and act responsibly and present the theory of psychocinematics and theory of mind.

Next, the literature review outlined the *big picture* of moral education, beginning with the historical origins of moral theory that touched on ancient moral code, classical Greek moral philosophy, and the moral philosophy of the Enlightenment era. The subsequent section was devoted to the moral theories that inform Western education in the 21<sup>st</sup> century, which included an analysis that distinguished the tenants of character education from moral education and a synopsis of the moral theories that inform contemporary approaches to moral formation. The

final section provided an overview of the empirical intervention studies regarding moral growth curricula. I did not approach this literature review in complete neutrality. My own view is that effective moral formation will require a synthesis of theories essentially framed by Gibbs' (2014) co-primacy theory of cognitive-development and care-based moral development.

### **Literature Establishing the Theoretical Framework**

The proposed theoretical framework for the current study was fundamentally framed by Gibbs' (2014) co-primacy theory of cognitive-development and care-based moral development. Gibbs' (2014) theory integrates cognitive-developmental theories concerning ideal justice and reciprocity with care-based theories focusing on intuitive responses and empathic emotions. Since the *EQUIP* program (DiBiase et al., 2012) takes a group-based, cognitive-behavioural approach that engages elements of care-based morality, the *EQUIP – Narrative Film-making* qualitative study was grounded in Gibbs' (2014) co-primacy theory. Care-based morality was relevant to this study because students were enabled to mentally simulate and enact a wide range of emotions as they observed and engaged in dramatic role-play with a protagonist's narrative experience. Students were afforded the opportunity to project themselves into the moral dilemma that faced a protagonist and imagine how that character felt (Mages, 2006).

Because this study also involved students in the construction of moral stories, role-playing, and the use of cinematic techniques for film-making, the research was also shaped by a synthesis of key areas of conceptual knowledge from the fields of narrative theory, psychocinematics and theory of mind. Adapting the *EQUIP* program activities to engage the moral domain through role-play and the creation of short videos, initially involved students in the construction of narratives that told moral stories. Thus, my research was embedded in narratological moral theory concerned with the process of storytelling and narrative discourse as

a means to find and define an individual moral voice (Winston, 2005). My narrative approach proposed that morality is expressed in action and can only be understood through narrative stories as opposed to abstract moral principles (Vitz, 1990). In Bruner's (1988) opinion, classrooms provide "frameworks for children to organize their experience through language," which allows them to reflect on "their own real and imagined worlds" (p. 574).

Moreover, this qualitative study was also informed by psychocinematics and theory of mind. The term psychocinematics refers to the empirical analysis of the movie experience (Shimamura, 2013). Psychocinematics examines the cinematic techniques used by filmmakers to prompt cognitive and emotional affect and arouse the moral sympathies of audiences.

In addition, theory of mind provided yet another lens through which this study can be understood. Theory of mind refers to the human ability to contemplate and perceive the mental states (emotions, beliefs, motivations, knowledge limitations) of others (Levin, Hymel & Baker, 2013). Since students will be required to construct moral narrative films that represent the cognitive distortions of various characters, the students will be drawing upon the perspective-taking aspects of theory of mind. By placing my research within the synthesis of Gibbs' (2014) co-primacy theory, narratological moral theory, psychocinematics and theory of mind, I intended to sustain "a fundamental unity [between] cognitive, affective, and conative dimensions" (Tappan & Brown, 1989).

### **The Co-primacy Approach to Moral Development**

Gibbs' (2014) co-primacy theory of cognitive-development and care-based moral development was the theoretical framework that defined this study's research questions and narrowed the parameters of the study. The co-primacy approach was inspired by Kohlberg (1970) and the cognitive developmentalists, who asserted that moral behavior was the result of

rational thought, and the theory of Hoffman (1970), who emphasized empathic affect as the basis of moral motivation. Gibbs' (2013) co-primacy approach contended that the primarily cognitive and the primarily affective theories of moral development are in fact "interdependent strands" that are functionally related to moral motivation (p. 237). Gibbs (2013) emphasized the complementarity of the cognitive concepts of justice, fairness and ideal reciprocity (the right), and the affective concepts of care and empathy (the good), since both are necessary components of a comprehensive moral theory.

Like Kohlberg, Gibbs' (2013) defined moral development according to the emergence of progressively maturing moral stages, but Gibbs collapsed Kohlberg's six stages into four. In Gibbs' revised version, there are two basic overlapping phases, the immature or superficial stage and the mature or profound stage. Within each of these two stages are two sub-phases.

**The Immature/Superficial Stage.** This initial stage of moral development is constructed in early childhood and is usually in decline during the onset of adolescence. This stage is considered superficial because morality is understood according to terms of physicality, pragmatics and egocentric biases (Gibbs, 2013). The Immature Stage consists of two sub-phases, centrations and pragmatic exchanges. Centration refers to a Piagetian term referring to an over-attention to the present moment or to an egoistic perspective. Moral justifications are confused with physical size or power and are motivated by the avoidance of punitive consequences (Gibbs, 2013). The pragmatic exchanges phase is characterized by moral justifications fostered by social interaction with others that yield a concrete type of moral reciprocity whereby one may "do for others if they did or will do for you" (Gibbs, 2014, p. 95). Thus this stage marks the emergence of social perspective-taking, yet it remains superficial and self-centered. It is important to understand that young children make predominantly immature

moral judgments because they have not yet developed the mature stage cognitive structures that facilitate more sophisticated forms of moral reasoning.

**The Mature/Profound Stage.** This supervening stage of moral development is constructed and socialized in late childhood and adolescence but is elaborated on in later years. However, developmental delays are sometimes observed, such that moral maturity does not emerge until late adolescence or even adulthood (Gibbs, 2013). Mature morality entails ideal reciprocity but is not confused with Kohlberg's "conventional stage" that norms morality according to interpersonal and societal expectations. The Mature Stage consists of two sub-phases, mutualities and systems. The mutualities sub-stage is characterized by decentration and prosocial understandings that include empathy, ideal reciprocity and mutual relationships of trust. The systems sub-stage expands the social context of mutualities beyond dyadic relations to include complex social structures that involve an intricate balance of rights, moral values, social responsibility and personal conscience (Gibbs, 2013).

In addition, Gibb's stage theory removed the components of Kohlberg's stages 5 and 6, and instead classified them as a separate Existential phase of transformation. An Existential transformation is usually associated with adulthood, or could begin as early as adolescence, yet may remain absent throughout the lifecycle. Meta-ethical reflection, spiritual awakening and ethical insights of interconnectedness characterize the Existential transformation (Gibbs, 2013).

Gibbs' (2013) theory espoused that youths who do not display characteristics of mature moral development by the adolescent years are considered developmentally delayed. In keeping with the co-primacy theory, Gibb's described moral developmental delay as a combination of persistent and pronounced egocentric moral cognitions and arrested empathic motivation that is fixed at a level of self-serving moral distortion. To remediate moral development delay, Gibbs

and colleagues have developed prevention and treatment teaching programs, commonly known as the *EQUIP approach* (Gibbs, Potter, & Goldstein, 1995; DiBiase, Gibbs, Potter, & Blount, 2012). The *EQUIP* program draws on the positive moral potential of morally delayed youths because the program is grounded in a developmentalist perspective, which conceptualizes moral delay in terms of phasic tendencies rather than as a permanent incapacity. It is for this reason that the *EQUIP* programs, “draw on Kohlberg’s and Hoffman’s developmental theories rather than Haidt’s non-developmental and generally descriptivist approach” (Gibbs, 2013, p. 152).

The *EQUIP approach* provides developmentally delayed youth with social perspective-taking opportunities to stimulate age appropriate moral development. *EQUIP* is a multicomponent program that consists of a mutual help component and a cognitive-behavioural component (Gibbs, 2013). *EQUIP* incorporates these components to remedy primary self-centered cognitive limitations that lead to secondary misattributions of blame (that attribute one’s own harmful actions to others or outside forces), assuming the worst biases, and the minimizing and mislabeling of victimizing behaviour to insulate the self from any awareness of wrongdoing. These four self-serving cognitive distortions play a fundamental role in the maintenance of antisocial behaviour (Gibbs, 2013). Cognitive distortions bias an individual’s interpretation of events such that the individual can rationalize his/her antisocial behavior in order to nullify the influence of conscience and abolish feelings of empathy and potential guilt after a transgression.

Antisocial youth not only display developmental delay and self-serving cognitive bias but also social skills deficiencies. Socially unskilled behavior involves two categories of destructive behaviour, behaviour that favors others and is debasing of self or behaviour that favors self and disrespects others. Self-debasing distortions have been associated with internalization and delinquent behaviour, while self-serving distortions have been associated with externalization

and aggressive behaviour (Gibbs, 2013). Thus Gibbs' *EQUIP approach* also aims to “equip” youth with social skills that remedy self-debasing and self-serving distortions, anger management issues, authority problems, substance abuse problems, stealing, lying and fronting (DiBiase et al., 2012).

The *EQUIP* program teaches a cognitive behavioral curriculum that encourages students to become aware of a sequence of events that begins with an activating event or provocative “hot spots,” which leads to mind activity (self-talk) in response to the provocative event, which leads to bodily reactions such as clenched fists and tense muscles, which leads to problem behaviour that results in consequences (DiBiase et al., 2012). Students learn that the key to restructuring problem behaviour is to tune into their own mind activity (self-talk) and not the external provocative event and to control their bodily reactions through relaxation techniques.

This qualitative study recognized that this *EQUIP* based sequence of events follows a traditional narrative story arc. A story arc begins with an exposition that introduces the context and presents the story's problem, moves into rising action that leads to a turning point (the climax), which changes the protagonist's fate. After the climax, the protagonist experiences the consequences of whatever occurred at that turning point. Finally, the story ends with the dénouement where there is a sense of catharsis or relief of tension. The protagonist is either left in catastrophe (worse off than at the beginning) or in prosperity (better off than at the beginning). The dénouement presents an audience with an opportunity to reflect on how events could be restructured to attain a prosperous rather than catastrophic outcome.

The main curriculum points of the *EQUIP* program align well with this traditional story arc. From a narrative perspective, the *EQUIP* story arc begins with an exposition that includes the context of individual's situation and his/her confrontation with the story problem (the

activating event or “hot spot”). The rising action includes the mind activity or self talk that the individual engages in. This mind activity can be self-soothing, increase self-decentration and encourage bodily relaxation or it can exasperate self-centered cognitive distortions and encourage bodily tensing and clenching of fist. Thus, the mind activity that takes place during the rising action will either lead to a climax in which the protagonist’s fate changes according to his/her ability to relax and self-regulate their behaviour or their intensification of anger that crescendos in problem behaviour. The falling action will include either positive or negative consequences depending on what took place in the mind activity during the rising action. The resolution or dénouement presents an opportunity to cognitively restructure the mind activity to attain positive rather than negative outcomes.

Thus, Gibbs’ (2014) co-primacy theory and *EQUIP* program present an opportunity for students to engage in a prevention program that addressing the cognitive and affective aspects of self-serving bias’ while they also script, story board, video and edit narrative films in a Grade 9 Exploring Technologies class.

### **The Narrative Approach to Moral Development**

Since the participants in this study constructed moral stories as part of the research inquiry, the study was also shaped by conceptual knowledge from the field of narrative theory. The narrative approach proposed that morality is expressed in action and can only be understood through narrative stories as opposed to abstract moral principles (Vitz, 1990). Polkinghorne (1991) defined narrative as a “cognitive process that gives meaning to temporal events by identifying them as parts of a plot” (p. 136). These events may consist of public or personal stories but regardless of their public or personal nature, all narratives relate particular circumstances to the plot’s conceptual whole. Narratives begin with a particular setting,



introduce characters, and proceed from beginning events and develop toward goal driven outcomes that coheres into one whole story (Polkinghorne, 1991).

According to Winston (2005), story-making narrative is characterized by two inseparable but distinct modes of knowing: emotional modes and cognitive modes. Akin to Winston's epistemology, Bruner (1996) emphasized that narrative thought is qualitatively different from propositional or logical-scientific thinking. While propositional thought consists of logical, abstract and context-independent modes of understanding, narrative thought involves human inter-personal situations, understanding of contextualized personal intentions, subjective experiences and goals that require an imagination and an appreciation for time and space frameworks (Bruner, 1996). Bruner (1986) suggested that a discourse between the logical and narrative modes has enabled us to "perceive, feel and think at once," in a situated, cultural context (p. 69). In this respect, narratives act as "a structure for organizing our knowledge, and as a vehicle in the process of education" (Bruner, 1996, p. 119).

Bruner (2006) argued that narrative is educational because "story telling – fictional and "real" alike – is every culture's way of altering its members to just such vicissitudes" (p. 232). By "vicissitudes" Bruner (2006) is referring to a procession of empathic inclinations toward human expectations for culturally conventional states, to the ruin of those expectations and a culmination in human remedies against that ruin. Thus, fictional narrative is a mode of thought that allows humans to experience empathic emotions vicariously through a protagonist's encounter with vicissitudes (Oatley, 1999). In addition, there is educational relevance to Bruner's (1990) proposition that there may be a biological basis for this "human readiness for narrative" that involves a "predisposition to organize experience into a narrative form" (p. 45). Bruner (2005) suggested that a grasp of "narrative structure seems virtually inborn" as young children

use narrative in play even before they are instructed in the construction of stories (p. 58). From an educational perspective, we teach moral understanding through stories because they are “our simplest mode of imposing a moral structure on experience” (Bruner, 2005, p. 58).

According to educational researchers, Clandinin and Connelly (1991), “deliberately storying and restorying one’s life” is a “fundamental method of personal (and social) growth: it is a fundamental quality of education” (p. 259). Sarbin (2004) posited that this type of re-storying involves psychological processes that intervene between the story and the behavioural effects on the narrator and audience. Fictional narrative, in this sense, has an integrative function. Firstly, fiction can externalize other-oriented and self-conscious moral emotions and bring them into consciousness in a nonthreatening context that is detached from reality. Once conscious, these feelings can influence how we respond to moral issues through self-regulation (Stiles, Honos-Webb, & Lani, 1999; Eisenberg, 2000). In other words, narrative fiction can serve as a means to experience self-conscious sympathetic reactions or “other-oriented moral emotions fostering altruism” as opposed to personal distress leading to egoistic motivated behaviour directed at reducing personal distress (Eisenberg, 2000).

A related notion, proposed by Lapsley (2008), suggests that moral development occurs when “narrative form” is “transformed from episodic into autobiographical memory” whereby children and adolescents “organize events into personally relevant... memories... of moral or pro-social significance” (Lapsley, 2008, p. 45). Nelson and Fivush (2004) define episodic memory as past-oriented memory that is vulnerable to neuronal deterioration and dysfunction. They define autobiographical memory, as explicit memory of an event that is situated in a specific time and place and involves a personally meaningful sense of self who is experiencing the event (Nelson & Fivush, 2004). The personal meaning emerges from emotions that are a

consequence of social interaction. Nelson and Fivush (2004) postulated that throughout early childhood, children are dependent on their caretaker's ability to organize current events into language that will structure the event into a form that is suitable for future recall. Nelson and Fivush (2004) suggested that a narrative format is the most appropriate strategy for linguistic scaffolding. As language and narrative skills develop, children become more proficient at representing increasingly complex events (Nelson & Fivush, 2004). When these events are personally meaningful, autobiographical memories develop and allow individuals to define themselves in relation to others (Nelson & Fivush, 2004). Thus, narratives allow people to create a shared past with others and these shared perspectives shape culturally defined morals.

One theory that explains how narrative can transform episodic memory into personally meaningful autobiographical memory that fosters pro-social behavioural modification is referred to as transportation. The term transportation, in a narrative context, refers to the “integrative melding of attention, imagery, and feelings, focused on story events” (Green, 2004, p. 248). According to Green (2004), individuals who are transported into a narrative “may consciously or unconsciously push real-world facts aside and instead engage the narrative world” and may be likely “to change their real-world beliefs and attitudes in response to... events in the story” (p. 248). Transportation is correlated with increased positive affect toward sympathetic characters and this occurs more frequently when individuals possess cultural knowledge relevant to the story world (Green, 2004). Cultural familiarity is likely to deepen empathic feelings for the characters because the individual will be able to draw on rich personal experience rather than freshly obtained episodic information.

Since right hemisphere brain cognition manages the affective meaning of language and narrative context, and right hemisphere cognition manages analytic ideation, paradigmatic

knowledge and universal truth (Tucker, 1981), Vitz (1990) hypothesized that an effective way to engage students in moral and character education is to have them script “morally challenging narratives” (p. 716). His rationale was based on Hoffman’s (1987) empathy model that showed how empathic experience and the processing of affective meaning lead to the development of a more abstract or analytically cognitive understanding of morality (Vitz, 1990, p. 718). Hence, this research required students to script moral narratives that engaged their flexible imagination. Through their imagination students were able to reflect on morally charged scenarios that were distanced from their own personal infractions and this distance allowed them act out possible responses to specific activating events without concern of real life consequences.

### **Psychocinematics: Editing Film and Moral Development**

In addition to narrative theory, this study was also informed by conceptual knowledge from the field of psychocinematics given that the research required student participants to use cinematic techniques to provide their audience with a sensory experience. The power of the movie experience transforms the tradition of narrative by immersing the audience in a sensory experience that stimulates emotional engagement and moral sympathy. Hollywood studios established a set of guidelines for narrative structure that require a scriptwriter to conform to Aristotle’s story arc. This arc flowed from a beginning, middle and end, and offered surprises and reversals of fortune (Shimamura, 2013). Hollywood guidelines also structured standardized editing practices that ensured audiences were first introduced to the narrative’s spatiotemporal context through an establishing shot (a long shot) that sets the scene. Each new location required a new establishing shot. Once the scene has been established, the next shot moved a bit closer using long shots to introduce the audience to all the characters in that scene. Medium shots then provided more narrative context related to each character. Close up shots during dialogue

allowed the audience to closely observe a character's mouth, brows and eyes, which are the principle sources of information related to the character's thoughts and emotions (Shimamura, 2013).

The use of this editing structure prompts a sensory experience that engages the viewer with the narrative as if it was occurring as a real-life experience. Shimamura (2013) explained that movies allow us to imagine ourselves being in the movie environment, but at the same time we have the awareness that we are outside the medium. It is not that viewers actually *believe* they are in the movie environment. Instead, a filmmaker uses knowledge about the cognitive and emotional processes of viewing movies to drive the viewer's virtual experience of the narrative (Shimamura, 2013).

Cognitive film theory explains that effective film editors structure films according to the principles of continuity editing much the same way as the human mind structures the real world. Both film editors and the human mind structure and focus attention, attend to convergent simultaneous events, and harness memory, flashbacks, visions and fantasies to generate a mental schema of an environment or situation (Anderson, 2013). Visual perception follows these patterns and fixates at particular points of interest. A filmmaker will carefully structure these points of interest, such as close-ups of a frown, scowl or smile, to cue the viewer to project specific emotional schemas onto the characters in the narrative. The viewer's emotional experience is further propelled as the filmmaker connects the viewer to the goals of the characters and the narrative progresses from immediate events to future outcomes (Oatley, 2013). It is through this powerful diegetic engagement that a viewer's perspectives, sympathies and moral reasoning can shift through narrative provoked empathy (Sinnerbrink, 2014).

A narrative film's ability to persuade moral sympathy has practical application to moral education curriculum. By scripting and filming their own moral narratives, students have the opportunity to communicate their own moral stories to their classmates and to empathize with the moral stories of others.

### **Theory of Mind and Moral Development**

Further to narrative theory, and psychocinematics, this study was also shaped by conceptual knowledge from the field of theory of mind since student participants were asked to imagine the perspectives of the characters in their stories. Perceiving and empathizing with others' emotions (in both real-world and the diegetic world of motion pictures) involves mental simulation that is guided or cued by imaginative constructions of what others are feeling; this is known as theory of mind. Theory of mind is a perspective taking cognitive operation that involves looking within one's self to understand the mind of someone else (Oatley, 2013). Theory of mind also involves the ability to separate one's own knowledge from the knowledge of others (Levin, Hymel & Baker, 2013). This aspect of theory of mind propels narrative plots that privy the audience to information that one or more characters do not know. In other words, character A might negatively interpret the behaviour of character B because character A does not have knowledge of the extenuating circumstances that drove character B's behaviour.

Thus, theory of mind has implications for the editing of moral films. In the context of moral education, the practice of editing a moral narrative requires a student to take the perspective of the various characters in the film. The student is required to illustrate the emotional responses of various characters acting according to their false beliefs (cognitive distortions) about other characters and circumstances. This is an exercise of perspective-taking, which requires the student to put aside his/her own thoughts and mentally adopt or consider the

knowledge, beliefs, emotions, intentions and motivations held by another person and consider how the limitations of this new perspective drives the behaviour of that other person. According to Gibbs' (2014) theory, this type of perspective taking may be "rationalization-busting" as it provides the student with a "reciprocal influence" between the social and the individual reasoning processes (p. 66).

Beyond this narrowed theoretical framework of Gibbs' (2014) co-primacy theory and the conceptual knowledge from the key areas of narrative theory, psychocinematics and theory of mind, the field of moral education is an extensive domain. The following literature review outlined the *big picture* of moral education, beginning with the historical origins of moral theory.

### **Historical Theoretical Origins of Moral Education**

Moral education has a long history. Many simple rules that regulate conduct in contemporary classrooms can be traced back to humanity's first attempts at morality during the rise of early civilization in ancient Mesopotamia. The notions of reciprocal altruism, whereby students behave kindly towards fellow-students in expectation of receiving similar treatment in kind, can be dated back to less evolved concepts of retribution and retaliation found in the Code of Hammurabi (1772 BC) (Krebs, 1998; Haidt, 2008). The most infamous statement from Hammurabi's code espoused "an eye for an eye, a tooth for a tooth" (Coles, 1986, p. 46). However, the moral values of today's classrooms also have a strong lineage to more beneficent ancient maxims for social perspective taking such as the Golden Rule (Gibbs, 2014). In its most common form, the Golden Rule suggests you should treat people as you would want to be treated if you were in the other person's position. According to this principle, individuals are required to imagine themselves in the other person's predicament and respond to that person from a place of empathy. This moral concept is derived from a diverse cultural heritage. Variations of the

Golden Rule can be identified in the teachings of Confucius (551-479 BC), the Bible, Islamic, East Indian texts and other ancient sources (Bruton, 2004).

Historically, the principles of moral theory were studied from the perspective of philosophy and thus, Chapter 2 includes an extensive overview of the history of moral philosophy as it pertains moral education. This overview has relied on secondary sources that primarily include references to historians of philosophy, Tarnas (1993), and Stumpf and Fieser (2008). Philosophical theories about the nature of human morality emerged during the ancient Grecian Golden Age of the fifth century B.C.E. (Smetana & Killen, 2008; Tarnas, 1993). Socrates, Plato and Aristotle were among the first moral educators.

### **Socrates' Moral Theory**

The starting point commences with Socrates' (469-399 B.C.E.) systematic search for moral truth through question-and-answer dialogue; a system he called dialectic. The Socratic Method of teaching is dialogic and uses questions to draw knowledge out from students. Socrates would assume an ignorant perspective and then coax his students through an orderly thought process that identified contradictions and pointed out inaccurate notions in order to ascertain what was true (Vlastos, 1982). Through the lens of these dialectic inquiries, Socrates concluded that people do not indulge in vice or commit evil acts knowingly (Stumpf & Fieser, 2008). Socrates' believed that wrongful actions were a product of ignorance and that when individuals commit evil acts, they do them under the assumption that they are in some way doing good (Tarnas, 1993). His teachings propose that every human being has an inescapable desire for happiness and making the soul as good as possible (Stumpf & Fieser, 2008). Happiness is the translation of the Greek term eudaimonia, which refers to overall well-being, achievement and flourishing (Yu, 2005). Through his examination of people's moral values, Socrates exposed



inconsistencies in moral beliefs in terms of what brings happiness. Individuals may pursue power, physical pleasure and material wealth, which are symbols of success and happiness, but these are confused with true eudaimonia. Thus, for Socrates, morality and goodness are closely aligned with knowledge because knowledge of human nature is necessary for understanding the elements of true eudaimonia (Stumpf & Fieser, 2008). He affirmed the motto “know thy self” since, in Socrates view, self-knowledge was the only way to understand the proper condition of the psyche, to know what it truly good for the soul, and to find true eudaimonia.

Furthermore, Socrates contended that the structure of human nature is constant; thus, according to Socrates, moral behavior must also be constant as opposed to relative (Stumpf & Fieser, 2008). In other words, Socrates believed that moral standards were archetypal and timeless. The Sophists of Socrates’ era taught their pupils how to live successful lives in which human knowledge was relative and moral standards aligned with social conventions (Tarnas,1993). Socrates opposed this educational philosophy and endeavored to use his dialectic methods to reveal the latent concepts of moral truth that are accessible through the rational mind, but not through sense perception. From Socrates’ standpoint, true moral concepts have a universal nature that transcends mere social convention and opinion (Tarnas,1993). This assertion suggests that Socrates was logically committed to what was later termed the theory of universals by his philosophical successors.

### **Plato’s Moral Theory**

Of these successors, Plato (427 to 347 B.C.E) was one of the most well known. However, Plato was not merely a dedicated follower of Socrates; Plato is actually the main written source of Socrates’ philosophy since Socrates himself did not document his own ideas (Stumpf & Fieser, 2008). As a result, it is difficult to distinguish which philosophical ideas should be

attributed to Plato and which should be attributed to Socrates. To resolve this problem I have followed the lead of Stumpf and Fieser (2008) and accepted that much of Plato's earlier portrayals of Socrates' dialogues can be appropriately attributed to Socrates, while the later dialogues represent Plato's own philosophic development.

Like Socrates, Plato espoused that humans have a natural drive toward the good life or eudaimonia and he opposed the moral philosophy of the Sophists who believed that knowledge and moral standards were relative (Tarnas, 1993). Although Plato's early works aligned with Socrates' theory that immoral acts are caused by ignorance and committed involuntarily, Plato later developed a richer view of morality. In Plato's account, the human moral condition is characterized by internal conflict between the three aspects of the soul, which he calls reason, emotion and desire (Mackenzie, 1985). Plato illustrated this concept using an analogy of a charioteer driving two winged horses. The charioteer holding the reins represents human reason, cognition and rationality. The white horse represents spirited emotion that only needs gentle guidance from the charioteer (reason). Conversely, the black horse, symbolizing bodily desires, is rebellious and unruly and requires constant discipline from the charioteer (Stumpf & Fieser, 2008). In Plato's view, the soul exists separately from the body but is dragged down into bodily existence by the black horse's appetites for earthly things. For Plato, morality consists of recovery, whereby the lost harmony of the soul is restored as the individual gains awareness that his or her desires have caused false cognitions and inaccurate appraisals of things, acts and values (Stumpf & Fieser, 2008). He suggested that this recovery occurs through a process of recollection and remembering that begins when a person experiences inner turmoil as a result of contradictions in sensory experience.

Plato argues that this recovery process is accomplished through a teacher. He explains the process of recovery through the *Allegory of the Cave* (trans. 2009), which portrays the transition from ignorance to knowledge. In this illustration, the people in the cave are chained so that they cannot face the light but instead only see shadows on a dark wall. Accordingly, all of their knowledge is based on false appraisals of their shadowy world. Plato constructed his own epistemology to explain this concept. In his theory, Plato argues that the sensible world is imperfect in comparison to the world of the Forms (Nehamas, 1975). Likewise, he claims that moral knowledge cannot be defined by reference to observations of what is believed to be moral, good or just (Irwin, 1974). Thus, in Plato's opinion, the attainment of true moral knowledge requires a reorientation away from the world of the senses and a redirection toward the ideal Forms of morality. Plato suggests that people can be released from their false moral knowledge through the type of dialectic mentorship that was espoused by Socrates. Plato suggested that, "without any of the senses operating, by pure reason," dialectic mentorship has "this power to lead up to all this understanding of which is best in and for the soul" (Plato, trans. 2009, p. 151). Plato explains this concept in the *Meno*, a later Socratic dialogue that attempts to define the ideal Form of virtue (Irwin, 1974). In this illustration, Socrates engages a student of philosophy named Meno in dialogical mentorship in order to define the term virtue and determine whether or not virtue can be taught. According to Plato's theory, Meno undergoes a process of recollection as he regains innate moral knowledge of the separate ideal Form of virtue (Irwin, 1974). This process relies on rational a priori (prior to and independent of sensory experience) resources to expose contradictions in beliefs in order to move toward a more coherent set of beliefs. Thus, from Plato's standpoint, moral knowledge is learned through dialogical reasoning

and methods of recollection rather than taught through methods that implant new beliefs in empty minds (Irwin, 1974).

### **Aristotle's Moral Theory**

Aristotle was a pupil of Plato but later became a critic of his teacher. Like Socrates and Plato, Aristotle's theory of morality centers on the good life or eudaimonia and the belief that the rational part of the soul should control the irrational part (Stumpf & Fieser, 2008). In contrast, Aristotle rejected Plato's theory that separated the body from the soul. Aristotle did not agree that the body should be associated with wickedness and vice and the soul with decency and virtue. Instead he assumed that the soul was the 'form' of the body (Kristjánsson, 2005). Unlike Socrates and Plato, Aristotle contended that although the human soul has the capacity for morality, the soul is not moral by nature and thus requires moral instruction for inculcating good character (Stumpf & Fieser, 2008; Doris, 2002). In addition, Aristotle rejected Socrates' and Plato's theory that dialectic mentorship leads to moral development (Carr, 2012). Aristotle did not believe that moral knowledge was innate to the human condition. Instead he espoused that morality was achieved through the development of moral habits of right thinking and behavior (Stumpf & Fieser, 2008).

In contrast to Plato, Aristotle did not believe that moral knowledge could be learned through rational or intellectual pursuit of otherworldly ideal Forms or absolute moral certainties. For Aristotle, moral habits are learned through observation of moral exemplars and practical experience of appropriate human behavior (Carr, 2012). Aristotle stressed that all knowledge, including moral knowledge, was gained through the senses, the physical experience of this world, the tangible and the particular. He emphasized the practical application of moral knowledge and believed that in practice, universal moral principles were not absolute or

invariable (Jonsen & Toulmin, 1988). He believed that translating universal moral principles into particular circumstances was problematic since this would require a capacity to account for every possible situation. Thus, he espoused a practical solution whereby proper moral standards could be derived empirically through assessments that gauge the extent to which the standards meet a complexity of moral experiences (Tarnas, 1993). Aristotelian moral theory stresses the need for pre-rational moral habituation, whereby young children learn virtues, relatively mindlessly, by practicing these virtues prior to phronesis; the intellectual ability to discern eudaimonia and moral matters through logic and rational cognition (Kristjánsson, 2006). According to Aristotle, phronesis becomes active later when the individual reconsiders and revises those originally instilled moral habits. However, phronesis first requires time and experience (Kristjánsson, 2005). At this point reason can help individuals to discern the virtuous course, which, in Aristotle's opinion, is the mean between excess and deficiency (Tarnas, 1993). In essence, Aristotle believed that moral education generates appropriate moral habits relative to specific situations and through practice and experience individuals can develop an intellectual capacity for moral discernment.

Many elements of Platonic and Aristotelian philosophy are reflected in moral theories of Enlightenment philosophers, Hume (1711-1776) and Kant (1724-1804). Humean and Kantian moral philosophies take different perspectives about whether moral truths are knowable via a priori principles, by reason alone.

### **Hume's Moral Theory**

Hume's entire approach to moral philosophy was empirical. While, Socrates and Plato used inductive methods of dialectic inquiry to infer universal certainties regarding the nature of human morality through reason alone, Hume, like Aristotle, believed that inductive a priori

reasoning cannot lead to factual conclusions regarding moral knowledge (Beauchamp & Mappes, 1975). Initially, Hume intended to use deductive methods of physical science that relied on experience and observation to ascertain the relevancy of general theories to practical contexts. He hoped these methods would lead to conclusions about the nature of human morality and the workings of the human mind. However, his empirical methods led to skepticism. Hume concluded that since all knowledge can only come from experience, we cannot be certain of factual knowledge (Stumpf & Fieser, 2008). Thus, moral assessments lack cognitive content and do not judge the truth or falsehood of things. Rather, moral assessments are emotional responses.

The fundamentals of Hume's moral theory reflect Aristotle's assertions that all knowledge is derived from experience and that human morality is motivated by non-rational factors. Hume claimed that moral knowledge is not attained through reason alone but also through feelings (Stumpf & Fieser, 2008). He postulates that morality is grounded in the senses, and emotions and thus, according to Hume, "reason is, and ought only be the slave of the passions, and can never pretend to any other office than to serve and obey them" (1740/2003, p. 295). In Hume's *A Treatise of Human Nature*, he states, "philosophy is commonly divided into speculative and practical; and as morality is always comprehended under the latter division, 'tis suppos'd [sic] to influence our passions and actions, and to go beyond the calm and indolent judgments of the understanding" (1740/2003, p. 325). In other words, Hume believes that moral knowledge cannot be obtained through rational discernment because rational cognition is inert and inactive; thus, reason cannot motivate moral action. He further explains that:

objects themselves do not affect us, their connexion [sic] can never give them any influence; and tis' plain, that as reason is nothing but the discover [sic] of this connexion, it cannot be by its means that the objects are able to affect us. (Hume, 1740/2003, p. 295)

Hume is suggesting that while rational processes do not induce moral behaviour, reason does allow us to make connections and see relationships between objects (relations of Platonic Ideas or moral facts). In this sense, rational cognition helps us emotionally assess the relevant facts and consider the relationships between different ideas. However, Hume insists that moral motivation can only be activated and maintained by emotional sentiments.

Furthermore, Hume believed that moral knowledge involves the psychological mechanism of sympathy. From Hume's perspective, sympathy is a psychological mechanism of communication that enables one person to sense the feelings of another person and thereby experience prosocial moral sentiments. He suggests "the sentiments of others can never affect us, but by becoming, in some measure, our own; in which case they operate upon us, by opposing and increasing our passions" (Hume, 1740/2003, p. 423). Thus, for Hume, moral discernment is not completely subjective and based on individual self-interest, but rather, human morality exists in moral community and is spread through sympathetic sentiments (King, 1992).

### **Kant's Moral Theory**

Kantian moral philosophy varies greatly from Hume's. Yet, Kant did concede that Hume's work proposed a valid concern regarding man's ability to access moral knowledge beyond sensory experience. Thus, in *Critique of Pure Reason*, Kant sought to determine whether genuine knowledge could be accessed through reason and experimentation in the physical world (Stumpf & Fieser, 2008). Therein Kant affirmed the Aristotelian and empiricist assertion that knowledge begins with sensory experience yet he also upheld the Platonic rationalist conviction that "all moral concepts have their seat and origin completely a priori in reason, and indeed in most ordinary human reason just as much as in the most highly speculative" (1795/2005, p. 52).

Kant also resolved Hume's contention that, since all knowledge is derived from experience, humanity does not possess genuine moral knowledge beyond sensory experience. Kant's solution is derived from an understanding of space and time. Kant suggests that since all sensory experience is apprehended through references to space and time, but space and time cannot be known or sensed outside of the human mind, we must conclude that space and time cognitions are a priori mental faculties (Tarnas, 1993). Kant expanded this notion to include other "a priori propositions which are necessary for our experience of nature" that he referred to as "categories" of perception (Kant, 1795/2005, p. 28). These *categories* are conceptual predispositions that synthesize and unify sensory experience into coherent knowledge of phenomenal reality, though not ultimate reality. Kant makes a similar argument about moral knowledge and suggests that moral discernment is regulated by a priori concepts rather than extrapolations from experience.

Kant agreed with the empiricist assertion that humankind cannot know ultimate reality beyond experience and this caused him to distinguish between two kinds of reality—a phenomenal reality, comprised of sensory experience and a noumenal reality that constitutes ultimate reality. In his moral theory, Kant postulates that a noumenal and universal "supreme principle of morality" orders and regulates the world of phenomenal reality (1785/2011, p. 28). Kant's concept of the supreme principle of morality is grounded in his theory regarding the "categorical imperative" (Kerstein, 2002, p. 6).

The central principle of Kant's moral theory is the categorical imperative, which relates to fundamental maxims or mandates that are unconditionally and universally binding. According to his theory, truly moral imperatives are categorical because they apply to all rational beings through a priori faculties of reason. The categorical imperative is defined by Kant's question



that asks: “how things would stand if my maxim became a universal law” (1785/2011, p. 73). Kant is asking us to question how our actions will affect others around us and think logically about what would happen if everyone engaged the same course of action. Clearly this imperative is not prescribing a set of specific rules but rather it is a formula for moral assessment that enables discernment of the supreme principle of morality. The categorical imperative separates Hume’s theory from both virtue-based morality, focused on rules and proper character traits, and teleological morality, judged according to favorable outcomes and maximizing the good (eudemonia), regardless of inherent characteristics (Aron, 1977). According to Kant, the categorical imperative “declares the action to be of itself objectively necessary without reference to any purpose” (1785/2011, p. 103). Thus, Kant’s moral theory is grounded in the realm of deontological morality that is focused on adherence to ultimate moral law and duty. From the deontological perspective, acting in accord with moral duty should be done for the sake of its intrinsic righteousness and not as a means to a desirable end.

The insights of the ancient Greek and Enlightenment moral philosophers have laid the foundation for the moral theories of Western culture and the development of distinct paradigms of contemporary moral education (Sugarman, 1973). A legacy of bifurcations between emotional sentiments and rational reason; value-based action versus moral judgment; situational or cultural relativism versus universal morality; and maximizing the good versus adherence to duty has been the impetus for an enduring debate regarding the fundamentals of what moral education should accomplish and how morality is best cultivated in the schools of liberal democratic societies.

### **Moral Education Theory in the 21<sup>st</sup> Century**

Although Ontario embraced a policy that mandates the implementation of character education in the curriculum of publicly funded K-12 schools in 2006, individual schools, and

school boards have adopted various approaches with different underlying assumptions about the appropriate forms of practice in this area of education (Winton, 2012). These approaches contrast in terms of their underlying affiliations with specific educational traditions and conceptual frameworks of moral theory. In essence, education aimed at cultivating student morality can be bifurcated into two main traditions: moral education and character education (Lapsley & Yeager, 2013).

The tradition of moral education is distinguished by a constructivist psychological framework that is heavily influenced by Piaget's (1965) and Kohlberg's (1971, 1976) cognitive-structural models of stages (Althof & Berkowitz, 2006). It emphasizes the role of reason and judgment and draws its philosophical argument from rationalist ethics based on principles of duty, justice, fairness and welfare pertaining to how people should relate to each other (Nucci & Narváez, 2008; Graham et al., 2011). Educational programs based on this cognitive-development perspective believe morality results from interpersonal interaction, moral reflection and rational analysis (Watson, Solomon, Battistich, Schaps & Solomon, 1989).

The tradition of character education, on the other hand, has been practiced longer than moral education, mainly in the USA. Traditional character education is a more behaviourally oriented approach, focused on the inculcation of proper values and ethical habits (Althof & Berkowitz, 2006). Character education emphasizes the role of society in cultivating virtues in younger generations and draws its philosophical argument from virtue-based ethics (Nucci & Narváez, 2008). In this sense, character education proceeds from Aristotelian and Humean moral philosophy. Opponents of the moral education approach identify a gap between moral reasoning and moral action. In particular, a literature review conducted by Blasi (1980) investigated the

relationship between moral reasoning and moral action and concluded that moral judgment does not necessarily compel moral action.

Advocates of the traditional approach see character development as a means for nurturing a conscience, not of moral reason, but of moral affect that bridges the gap between thought and action (Ryan, 1989). This voice of conscience is thought to confront emotions of self-interest, develop empathic affect, and have a positive influence on moral behaviour. Opponents of the character education approach interpret it as teacher rather than child-centred and question whether a person's character is actually composed of a set of regular and fixed habitual actions (Arthur, 2008). More specifically, as demonstrated decades ago by Hartshorne and May's (1930) research on character traits of honesty and altruism, the moral behaviour of an individual is not always consistent across situational differences (Power, Higgins & Kohlberg, 1989).

Although the traditions of moral education and character education are the two main umbrellas, the practice of teaching youth to think and act responsibly has been informed by a host of theories. An overview of the most prominent theories is provided in the remainder of this section.

### **The Traditional Character Education Approach**

The traditional approach to character education includes teaching strategies that inculcate specific behavioural habits and character virtues (Winton, 2012). According to Carr (2008), one of the key sources of modern virtue ethics based character education is drawn from the insights of Aristotle insofar as its central intention is “not to define the term ‘good’ in formal or abstract terms, but to help us to become virtuous moral agents” (p. 102). Central to the vision of traditional character education is Durkheim's (1925/2002) assertion that moral virtue must be acquired through a curriculum that cultivates moral habits via authoritative discipline and

“definite rules; it is like so many molds with limiting boundaries, into which we must pour our behavior” (p. 26). However, Durkheim further explained that these disciplinary efforts must be rational. He believed in the importance of a teacher’s explanations; “for to teach morality is neither to preach nor to indoctrinate; it is to explain” (Durkheim, 1925/2002, p. 120). Thus, the objective of character education is to guide students to internalize character virtues and social rules and to promote an intrinsic motivation to conform to these rules.

In defense of character education, Ryan (1989) establishes that character education is concerned with collective life and social virtues that are essential to a good society. Ryan (1989) asserts that moral life involves not just intellect and reason but also emotional affect and passion “that gives energy to decisions that reason timidly points to” (p. 8). He suggests that affect functions as a bridge between the intellectual knowing and the behavioural action components of moral character. In keeping with Durkheim’s views, Ryan (1989) believes that moral actions need to be practiced responses that habituate competency in virtuous behaviour.

Moral philosopher, MacIntyre (2013), takes inspiration from Aristotle’s virtue ethics as he posits that habituation is best learned in practical realms rather than in the theoretical realm of reason. Accordingly, MacIntyre suggests that practical narrative contexts are key to understanding moral reason and behaviour. MacIntyre (2013) theorizes that moral conduct is composed of both action and co-authoring. He uses the term co-authoring because he recognizes that “we enter upon a stage which we did not design and we find ourselves part of action that was not of our making. Each of us being a main character in his [or her] own drama plays subordinate parts in the dramas of others, and each drama constrains the others” (p. 248). Hence, MacIntyre’s moral theory is in keeping with the traditional tenets of character education that espouse the importance of community and social responsibility. MacIntyre (2013) further explains that

variation in moral character is made intelligible through the context and unity of narrative. While a person's moral behaviour may be very different depending on the situation, all of the person's moral endeavours are unified in the context of his or her overarching moral quest.

In essence, the traditional character education approach contends that formal instruction is a critical feature of moral formation. It gives priority to character virtue training that includes the practice of such virtuous acts as politeness, loyalty, responsibility, honesty and consideration of others. Reflecting on such practices in the context of community is thought to generate moral development.

### **The Behavioural Approach to Moral Education**

The behavioural approach to moral development focuses on environmental influences that impact moral conduct. Skinner's (1971/2002) seminal work on operant conditioning has demonstrated that environmental consequences have a direct influence on behaviour. In short, conditioning theory proposes that individuals learn to behave according to social norms through environmental reinforcements (rewards and punishments) in response to particular behaviour. Skinner (1971/2002) did not believe that moral values are rooted in character virtues or innate qualities, but instead, he thought they were learned behaviours in response to social conditioning. In Skinner's (1971/2002) opinion, positive reinforcement is preferable to punishment because punishing reinforcements merely teach individuals how to avoid punishment rather than how to develop morally. He says that effect of punishment "is not to encourage moral struggle or to build or demonstrate inner virtues. It is to make life less punishing" (Skinner, 1971/2002, p. 81). Based on his arguments, a positive environment promotes virtuous behaviour.

The degree to which behaviours become conditioned responses depends on impact factors. Impact factors are environmental characteristics that intensify the impact that an

environment has on moral development (Thomas, 1997). These factors include relevance, primacy, recency, frequency, consistency and the patterning of reinforcement. Relevance refers to connections between moral encounters and the contents of long-term memory. The encounter becomes morally significant and has more impact if it is meaningful and relevant to past experience (Thomas, 1997). According to Thomas' (1997) theory, primacy is important because a person's initial confrontation with a particular moral encounter exerts influence on his or her moral interpretations of future encounters that are similar. Conversely, the impact of recent encounters with a moral environment can revise previous interpretations of similar encounters (Thomas, 1997). When a person experiences frequent confrontations with a particular moral encounter, that encounter will have more impact on a person's moral development than less frequent moral encounters. Likewise, if a moral message is consistent and uniform across a variety of environments in terms of values and causal relations, that message will have a more powerful impact on moral development. Finally, Thomas (1997) suggests that when moral behaviour is routinely reinforced by consistent consequences, that behaviour will dominate the person's moral thoughts and actions.

### **The Social-Cognitive Domain Approach to Moral Development**

In keeping with the behaviourist approach, social-cognitive theorist, Bandura (1977a), maintains that consequences are important factors in moulding behaviour. Empirically derived findings from Bandura's (1977a) research suggest that children derive a repertoire of moral values and behaviours through observational learning, whereby the behaviour of others is observed and then modeled. Bandura (1977a) proposes that observation helps the child to gauge the potential consequences of an action before performing that action in the future. This information is easy to retrieve from long-term memory because it is stored in symbolic form. As

Bandura (1974) describes it, modeled responses are “transformed into images and readily utilizable verbal symbols...[and] memory codes” that guide subsequent behaviour (p. 18). In Bandura’s opinion, moral functioning is not merely a matter of mechanistic conditioned behaviours; it is also based on cognitive processes that are purposeful and intentional.

Another important cognitive element of Bandura’s (1977b) theory is the concept of self-efficacy. Self-efficacy is a person’s attitude regarding his or her power to affect change in a situation. Recent research, conducted by Bandura and colleagues, has shown that perceived self-efficacy for regulating positive and negative emotions is associated with increased prosocial behaviour, a high ability to resist social pressures for anti-social activities and an increased ability to engage and empathize with the emotional experiences of others (Bandura, Caprara, Barbaranelli, Gerbino, Pastorelli, 2003).

From a different perspective within social-cognitive theory, Turiel’s (1979) domain approach argues for a structural-developmental focus on moral reasoning without excluding the role of emotions. Turiel (1979) asserts that the moral domain is limited to matters of justice and obligatory moral prescriptions regarding the welfare of others, violations of rights, fair distribution of resources, and issues of trust, responsibility and harm. This moral domain is distinct from the social domain, which is "culturally determined...[and] constructed through a developing process” of cooperative relationships (Turiel, 1983). Included in the social domain are conventional modes of dress, greeting customs, and sex roles. In Turiel’s (1983) opinion, the conventions of the social domain can change and evolve over time without having serious consequences for other’s welfare or rights, whereas matters of justice in the moral domain cannot.

Research conducted by Nucci and Turiel (1978) has demonstrated that by the age of 4, children are able to differentiate firm distinctions between the domain of moral principles and the domain of social conventions in both home and pre-school settings, and with increasing age, they are able to generalize these distinctions in abstract contexts. However, in the context of real life situations, these domain distinctions are not always unambiguous and straightforward. Some situations place cognitive judgments about the moral domain in conflict with the social domain.

This conflict between the moral and social domains is clearly illustrated in Milgram's (1974) obedience to authority experiment. This study assessed participant's willingness to obey an authority figure (from the social domain) who asked them to cause physical pain to co-participants (a violation of the moral domain). The results showed that when social authority was pitted against moral imperatives, the participants obeyed social authority more often than they defied it (Milgram, 1974). Most notably, by showing that moral discernment can be conflated by perceptions of social constraint, this study demonstrates the complex interplay between the cognitive, emotional and social factors that are of fundamental concern to the social-cognitive domain approach.

### **The Cognitive-Development Approach to Moral Development**

Piaget, the forefather of the cognitive-development approach to moral development, appreciated psychoanalytic theory for its contributions to theories of intelligence. Piaget was "persuaded that a day will come when the psychology of cognitive functions and psychoanalysis will have to fuse in a general theory which will improve both" (Piaget, 1973, p. 250). However, Piaget was critical of psychoanalytic methodology and had reservations about its interpretation of the unconscious. In *Play, Dreams and Imitation in Childhood*, Piaget (2003/1951) questions the clinical methods of psychoanalysis by querying "whether the analyst is not prejudiced, by his



methodological axioms, in favour of retrospective orientation as being the only possibility” (p. 194). While he acknowledged the psychoanalytic concept of the “unconscious,” Piaget instead prioritized cognitive structures, insisting that, “unconscious sources go back to neurological and organic coordination” (1973, p. 251).

According to Piaget (1932/1997), there are two cognitive stages of moral development that occur between the ages of six to twelve: heteronomous morality and autonomous morality. Young children at the heteronomous stage of morality are obedient to the authority of adults and conform to external rules without question. In Piaget’s view, the child’s level of cognitive development is in an egocentric stage and thus the child has not yet differentiated him or her self from the external world (1932/1997). Children will gradually grow out of the heteronomous stage as they encounter problematic interpersonal interactions in cooperative play and begin to co-construct moral reality. As heteronomous stage gradually diminishes, older children move into the stage of autonomous morality and begin to follow internal convictions and respect rules to which they have enlisted mutual consent. Piaget suggests that this occurs in cognitively maturing “minds that know themselves and can take up their positions in relation to each other” (1932/1997, p. 93).

Piaget argued that moral development did not occur as a result of authority oriented teaching but rather it is best fostered by cooperative adult-child relationships whereby the adult considers the child’s point of view and encourages the child to consider the perspective of others (DeVries, 1999; Leming, 2011). Piaget warned that if a child was

obliged to adapt himself constantly to a social world of elders whose interests and rules remain external to him, and to a physical world which he understands only slightly, the child does not succeed... in satisfying the affective and even intellectual needs of his

personality through these adaptations. It is indispensable to his affective and intellectual equilibrium, therefore, that he have available to him an area of activity whose motivation is not adaptation to reality but, on the contrary, assimilation of reality to the self, without coercions or sanctions. (Piaget & Inhelder, 1966/2000, pp. 57-58).

According to Piagetian theory, this is essential to the development of moral schemas that are established through dialectic interplay between accommodation (modifying existing moral concepts to accommodate new information from the environment) and assimilation (adding new information from the environment without changing existing schemas). Thus, an individual's moral schema is not reducible to an internalization of moral scripts via socialization but rather a co-construction of internally motivated moral knowledge (Gibbs, 2014, pp. 245-246).

Piaget's moral theory has been complemented and expanded by Kohlberg's *cognitive-primacy* theory of moral development. Kohlberg's research has had an enormous impact on the last quarter of 20<sup>th</sup> century moral psychology and education. Kohlberg (1963) proposed a hierarchical three-level, six-stage model of moral competencies that emphasized developmental processes, critical thinking skills, and relevant social experience (Shaffer, 2009). In his original longitudinal study, Kohlberg interviewed 50 American males every three years for a period of 18 years (Duska & Whelan, 1975). During the study interviews, subjects were presented with stories in which characters faced moral conflict. The subjects were asked to provide reasons and recommendations for various courses of action in order to determine the subject's present level of moral functioning and his highest level of moral reasoning. Like Piaget, Kohlberg was not concerned with moral behavior (what individuals were *doing*) because he believed that the reasons behind the behaviour are more important to moral maturity than the behaviour itself (Duska & Whelan, 1975). Furthermore, according to Kohlberg, an individual's statements about

what they considered right and wrong does not provide insight into moral maturity. Instead, he was interested in the reasons why the individual believed something was right or wrong. For Kohlberg, the *reasons* are what indicate the individual's level of moral maturity (Duska & Whelan, 1975).

Although Piaget only detected two stages of moral development and did not extend his age-related four-stage theory of cognitive development (sensorimotor stage, preoperational stage, concrete operational stage, and formal operational stage) to the moral domain, Kohlberg hypothesized that these four stages would apply equally well to moral development (Leming, 2011). Kohlberg devised a scoring system to organize his participant's responses to interview questions. He observed that distinct patterns of moral orientation and reasoning had emerged as his research probed different moral dilemmas with questions from different perspectives (Duska & Whelan, 1975). Kohlberg found that his subjects progressed through a sequence of six generally distinguishable moral perspectives that correspond to six stages of moral development.

The key to understanding Kohlberg's theory is the notion of internalization whereby moral maturity involves progress from extrinsically oriented motivation to intrinsic motivation that is meaning and relationship oriented (Kegan, 2011). Kohlberg's six-stage theory of moral development unfolds according to the three main levels of pre-conventional morality, conventional morality and post-conventional morality.

**Pre-conventional level.** At this level cultural rules and society's labels of good and bad extrinsically motivate the child. Moral reasoning is concerned with physical consequences (punishment, reward and exchange of favors) and physical power (perceptions of authority). This level is further divided into two moral stages. Most children are reasoning about moral dilemmas at this level before the age of nine.

***Stage 1: heteronomous orientation.*** This stage is characterized by an orientation toward avoidance of punishment. Moral authority is not questioned in terms of its underlying moral order but is instead accepted without challenge.

***Stage 2: instrumental relativist orientation.*** At this stage the concept of reciprocity is limited to the idea that an individual can pursue his or her own interests while allowing others to do the same. Fairness is understood in terms of equal exchange rather than gratitude, loyalty or justice (Duska & Whelan, 1975).

**Conventional level.** This is an intermediate level of intrinsic moral motivation. The attitude is still one of conformity to social order but individuals also begin to abide by certain internal standards of loyalty and justice. Children begin to reason about moral dilemmas at this level by early adolescence (age 12), with most reasoning at stage three with still some indications of stages two and four.

***Stage 3: mutual interpersonal expectations orientation.*** This stage of behaviour consists of actions that help and please others in order to be thought of as a ‘good girl’ or ‘good boy’. Moral behaviour begins to be judged according to intentions (regarding whether or not the person meant well).

***Stage 4: law and social systems orientation.*** At this stage moral judgments are based on the individual’s understanding of why social order, justice and duty are worth maintaining for their own sake. (Duska & Whelan, 1975).

**Post-conventional level.** Moral judgments at this level are completely internalized and not based on external standards. At this level the individual recognizes alternative moral options and acts according to personal convictions. By early adulthood (age 20-22) some individuals

begin to reason about moral dilemmas in a post-conventional ways but stage six reasoning has shown to be extremely rare (Colby, Kohlberg, Gibbs & Lieberman, 1983; Snarey, 1987).

***Stage 5: social-contract legalistic orientation.*** At this stage, right action tends to be defined in terms of the degree to which it preserves and protects fundamental values and rights. The individual is aware of the relativism of personal values and opinions and thus emphasizes the need to reach consensus by the whole society.

***Stage 6: universal ethical principles orientation.*** At this stage moral attitudes are abstract and defined according to self-chosen principles (Duska & Whelan, 1975). Individuals at this stage do not operate according to concrete moral rules such as the Ten Commandments but rather in accord with such universal principles as the golden rule and Kant's categorical imperative.

Kohlberg (1981) claimed that the stages of moral judgment are cross-culturally universal, such that all humans, regardless of cultural norms progress from relativistic views of morality to more universalistic views. Furthermore, he believed that "there are culturally universal meanings to moral terms... [and] all have those categories I call the modes of moral judgment" (Kohlberg, 1981, p. 125). Kohlberg's concept of "modes of moral judgment" is in keeping with Kant's notion of the a priori "categories" that are shared by all members of the human species. According to this perspective, the categories or modes of moral judgment provide an objective basis for moral knowledge and moral development. This component of Kohlberg's theory has implications for how we interpret morality across cultures. If there are culturally universal meanings for moral terms that we, as a human species, have access to through our modes of moral judgment, then we cannot say that all moralities are equally valid and equally correct. This view prevents moral psychology from reducing moral principles to contextually relativistic

assessments and subjective affects (Gibbs, 2014). Although some aspects of Kohlberg's universality claims have been refuted (Snarey, 1985), a literature review conducted by Gibbs, Basinger, Grime and Snarey (2007) supports Kohlberg's conclusion regarding the universality of moral judgment development, moral values and social perspective taking processes across cultures.

Another assumption of Kohlberg's six-stage theory is that development is invariant and sequential but is not however, an automatic process. Whereas Piaget did not emphasize moral education beyond the need to diminish adult constraint and encourage opportunities for cooperative learning, Kohlberg explicitly stressed the need for moral education (Duska & Whelan, 1975; Leming, 2011). Kohlberg believed that moral educators should avoid indoctrinating students into a collectivist ideology. Kohlberg alleged that, "teaching of virtue is the asking of questions and pointing the way, not the giving of answers. Moral education is the leading of men upward, not pulling into the mind of knowledge that was not there before" (1970, p. 58). Although the cognitive dimension of moral education remained central to his theory, Kohlberg extended his vision to recognize the importance of cultivating feeling, social attachment and basic habits of practical wisdom toward the end of his career (Power, Higgins & Kohlberg, 1989). Kohlberg also emphasized that teachers need to achieve an understanding of developmental theory in order to design moral education programs that are appropriate to the developmental level of the child. In his revised theory, Kohlberg suggests that moral educators must expose students to modeling or role-taking opportunities in addition to challenging discussions about value-laden issues (Leming, 2011).

Accordingly, Kohlberg stressed the importance of facilitating a child's development of empathy by providing role taking opportunities whereby the child is able to take the perspective

of others (Duska & Whelan, 1975). According to Kohlberg (1973), role taking according to the principle of the Golden Rule logically leads to reversible moral decision making when an actor first imagines him or herself in a person's position (including their own) to consider all the claims that could be made from each perspective. Next, the person must imagine that the individual does not know which person he or she holds in the situation and then ask whether he or she would still uphold that claim. Finally, the person must act in accordance with the reversible claims of that situation (Kohlberg, 1973).

Kohlbergian theory insists that the rate and quality of maturation is a product of social environments that create the cognitive disequilibrium that is essential to moral development (Duska & Whelan, 1975). Research supports this assertion, showing the benefits of facilitating opportunities for students to discuss morally challenging issues. Studies have shown that exposing students to moral information that is one stage beyond the individual's level of moral cognitive reasoning can promote moral maturity to a higher level (Walker & Taylor, 1991). A study by Berkowitz and Gibbs (1983) has demonstrated that exposure to cognitive disequilibrium can induce moral development. The state of cognitive disequilibrium or imbalance was created through moderately conflicting moral discussions among peers. As the students encountered information that did not fit into their existing moral schemas, their reasoning transitioned to a higher stage (Berkowitz & Gibbs, 1983).

### **The Interpersonal Caring Approach**

The interpersonal caring approach, espoused by feminist theorists Carol Gilligan (1982) and Nel Noddings (1984), critiqued the Kohlbergian model and proposed a gendered model of moral education, which focused on relationships of care and individual moral voices (Glanzer & Milson, 2006; Winston, 2005). Although Gilligan was a student of Kohlberg's, she opposed her

mentor's theory on the basis of its masculine gender bias. In her groundbreaking piece, *In a Different Voice*, Gilligan (1982/1993) argued that since Kohlberg's stage theory was based on data from all male research samples, the theory had unwittingly ignored the voices of females. According to Gilligan, this omission limits Kohlberg's claims regarding the *universality* of his stage sequence because the groups (including females) that were not included in his original sample rarely reached the higher levels of the six-stage model. Gilligan (1982/1993) noted that Kohlberg's scale limited women to the third stage where "morality is conceived in interpersonal terms and goodness is equated with helping and pleasing others" (p. 18). However, this conception of morality is paradoxical for females since the traits that have traditionally defined women's "goodness," such as care and sensitivity to the needs of others, mark women as morally deficient according to the Kohlbergian model. Gilligan contended that the moral domain needed to be broadened to include the voice of care, along with issues of relationship, interconnection, responsibility, avoidance of harm and maximization of mutuality (1982/1993). In her perspective, a complex web of relational responsibility is a more appropriate representation of moral reasoning than is a single hierarchical path of justice and rights. Gilligan envisioned a web of interconnection by which both men and women are guided by a principle of interpersonal care. She explained that even if a person does not like someone else, "you have to love someone else, because you are inseparable from them. In a way it's like loving your right hand; it is part of you" (Gilligan, 1982/1993, p. 57).

Gilligan's concept of morality embedded within a web of relationships had implications for Kohlberg's claim to *universal* moral principles. Kohlberg's claims for the existence of a universal moral principle based on impartiality, justice and ideal rationality did not accommodate a 'different voice' or a moral orientation that is distinct from both objective and subjective, and



impersonal and personal concerns (Blum, 1988, p. 473). For Gilligan, care morality recognized universal moral principles but also emphasized the radical particularization of each individual in moral relationships with others. Thus, moral reasoning must also include the difficult and complex task of “achieving knowledge of the particular other person toward whom one acts” (Blum, 1988, p. 475).

Although Gilligan’s work made an important contribution to moral theory by drawing attention to its neglect of care orientations, her allegations against a male favoured gender bias in Kohlberg’s theory were only marginally supported by empirical findings. Jaffee and Shibley Hyde’s (2000) meta-analysis that quantitatively reviewed the research on gender differences in moral orientation revealed only small differences in the care orientation favoring females and small differences in the justice orientation favoring males. However, Friedman (1987) asserted that regardless of whether statistical differences in care morality can be confirmed empirically, Gilligan’s findings resonate with people’s experience because those experiences are shaped by cultural myths and symbols of gender types.

While Gilligan (1982) established the role of interpersonal care within the theory of moral development, Noddings (1984) extended care ethics into the domain of educational practice. In Noddings’ view, rationality, as a “trained intelligence,” was not the sole aim of education. Instead, the primary purpose of “every educational effort must be the maintenance and enhancement of caring” (Noddings, 1984, p. 172). Noddings (2007) argued that “in an age when violence among schoolchildren is at an unprecedented level, when children are bearing children with little knowledge of how to care for them, when the society and even the schools often concentrate on materialistic messages” it is time for “a complete reorganization of the school curriculum” (p. 1). Noddings believed this curriculum must center on themes of care for

self and others. Recognizing that the intensity of core-subject course work leaves little room for unconventional topics of great importance, Noddings suggested an interdisciplinary approach. She explained that regular sequential class work could continue at a “slightly reduced rate” and the work on care of self and others could proceed in the form of “interdisciplinary projects over a considerable period of time” (Noddings, 2007, p. 3). According to Noddings, imaginative and “richer ideas will come from teachers who specialize in [particular] subjects” (2007, p. 3).

Although Noddings’ care ethics education converged with the tenets of character education in terms of its emphasis on moral action over moral reason and its respect for moral virtues, Noddings maintained that care education is fundamentally distinct. She suggested that care educators are more concerned with creating environments that nurture caring relationships than they are with the direct inculcation of virtues (Noddings, 2002, p. 2). In addition, Noddings criticized character education for decontextualizing the virtues from relationships rather than defining the virtues relationally within the context of a specific situation (2002, p. 2). Finally, she explained that while character educators use stories to inculcate the virtues of heroic protagonists, care ethics illustrate narratives to problematize ethical decisions in a Kolbergian sense. In Noddings’ opinion, “stories... should invite critical thinking, not blind admiration and emulation” (2003, p. 246).

### **The Emotion and Empathy Approach to Moral Development**

While Gilligan’s and Noddings’ critique centered on an interpersonal caring approach, Hoffman’s (1970, 1975, 1984) approach to moral development acknowledged empathic and emotional modes of thought that inform moral cognition through interpersonal identification with the other (Vitz, 1990). Hoffman’s *affective-primacy* theory of moral development was based on the concept of empathic concern and prosocial behaviour. According to Hoffman, empathy is

“an affective response to someone else’s situation rather than one’s own” (1981, p. 128). A person is empathic if they can sympathize with somebody else’s predicament and want to help. Hoffman suggests that empathy has biological origins that can be activated through two modes of arousal: *basic* involuntary modes or *mature* modes of perspective taking (Gibbs, 2014).

The *basic* modes of empathic arousal include mimicry, conditioning and direct association. An experience of empathy begins with motor *mimicry* that involves both *imitation* and *feedback*. First, an observer instinctually and unconsciously *imitates* “the facial expression, voice and posture” of another person and these physical changes in the observer’s body trigger afferent *feedback* from the peripheral nerves of the face and body to the brain so that the observer’s emotional response closely matches the feelings of the observed person (Hoffman, 2000, p. 37). Hoffman (2000) suggested that empathic mimicry may have prosocial motives since it allows observers to communicate “solidarity and involvement” with another person’s experience (p. 44). Like mimicry, *classical conditioning* involves unconscious, automatic responses to another person’s emotional experience. In the conditioned sense, empathy is an observer’s learned response to a stimulus (another person’s emotional experience) that is associated with the observer’s previous affect (Gibbs, 2014). *Direct association* is a variant of the classical conditioning mode. According to Hoffman, an observer can experience empathy through *direct association* with the “cues in the victim’s situation” reminds the observer of their own similar past experiences that in turn evokes feelings in the observer that match the feelings of the observed person (2000, p. 47).

The *mature* modes of empathic arousal include verbally mediated association, and social perspective taking. *Verbally mediated association* occurs through a cognitive medium of language whereby semantic meaning is coded by the victim and decoded by the observer (Gibbs,

2014). Using language-mediated association, a victim encodes his or her feelings into words that approximate the victim's feelings. The observer must then "reverse the sequence" and move from the words of the victim to his or her own specific feelings that relate to personal experiences that had aroused the same feeling (Hoffman, 2000, p. 50). Gibbs (2014) suggested that empathic arousal through the mode of language-mediated association "can be affectively intense" when it is activated by "projections from our schemas of personal experience" (p. 105). Gibbs (2014) proposed that even reading about another person's situation in a novel can evoke empathic reactions that draw on neural representations or schemas of similar situations encountered by the reader. Thus, through the "imagination" a reader can take the perspective of a fictional character and experience veridical empathy (Gibbs, 2014, p. 105). Hoffman identified *social perspective taking* or role taking as the second mode of mature empathic arousal. This perspective taking mode is activated when an observer "imagines how the victim feels" or how the observer "would feel in the victim's situation" (Hoffman, 2000, p. 5). In this sense, perspective taking can be understood as either other-focused or self-focused. While self-focused role taking can initiate the empathic process, it is vulnerable to "egoist-drift" in which the observer begins to feel empathy for the victim but drifts into self-absorbed feelings (Hoffman, 2000, p. 60). Hoffman suggested that individuals may shift back and forth between other and self-focus role taking but he claimed that they are most powerful when they are experienced as "co-occurring parallel processes" that can optimize ideal moral reciprocity and reversibility (2000, p. 58).

Hoffman's (2000) affective-primacy theory of morality postulated six stages of empathy development that progress from immature superficial predispositions (stage 1-3) to mature perspective taking (stage 4-6). At stage one, Global Empathy, an infant may experience a global

sense of sympathetic distress as they cry intensely at the sound of another baby's cry. During stage two Egocentric Empathy a toddler's "response to another's and to his or her own distress is similar" because the toddler has not yet developed a sense of self and other. Thus, the toddler may react to another's distress by comforting him or herself (Hoffman, 2000, p. 69). Quasi-Egocentric Empathy is stage three of development in which the toddler has achieved a sense of self but will attempt to comfort others in a way that actually comforts the toddler. For example, a child functioning at the quasi-egocentric stage of empathy might bring his or her own teddy bear to comfort a friend (Hoffman, 2000, p. 72). During stage four a child undergoes cognitive advancement and begins to experience more mature empathy. Stage four, Veridical Empathy is illustrated when a child feels what is appropriate to the other person's situation but they do not understand that their empathic distress was caused by the other's situation (Hoffman, 2000, p. 74). Once an adolescent can experience empathy beyond the immediate situation they have achieved stage five empathy. At stage five the adolescent has the cognitive sense that the immediate expressive cues of a victim may not align with his or her overall life condition, or deeper emotions beyond the immediate situation. Finally, at stage six the individual can form social concepts and begin to experience Empathy for Distressed Groups. Individuals at stage six can comprehend not only the plight of individuals in distress, but also entire groups of people who share a particular hardship (Hoffman, 2000, p. 85).

According to Hoffman, parents can help their child progress from early non-moral scripts or schemas to more complex, affectively charged scripts or schemas through the use of inductive discipline. He suggests the "key intervention is inductive discipline, which both arouses empathic distress and makes the child aware of the harmful consequences of his or her action or contemplated action for others" (Hoffman, 2000, p. 192). A guardian must only assert an

appropriate level of power or else they may curtail the child's empathic development and instead foster self-centered punishment avoiding behaviour. In Hoffman's view, a parent's inductive messages "are not passively acquired but actively formed" by the child (p. 11). This active construction occurs as the child makes the connection between his or her actions and the victim's distress, and consequently generates guilt and empathy within themselves. Hoffman (2000) maintained that over the course of successive exposure to a parent's effective inductive discipline, the child builds up a "discipline-encounter schema or script" through which the child constructs an internalized moral norm of perspective-taking and prosocial behaviour (p. 144). Moral internalization can be understood as the transition from the child's compliance to the constraints of a guardian's inductive discipline to an internalized conflict for autonomous self-regulation (Gibbs, 2014, p. 126). Hoffman argued that although nurturance, care and prosocial role modeling foster a more receptive child, these orientations do not teach the impact of the child's self-centered acts on others as does teaching with effective inductive discipline – "the crucial connection for moral internalization" is thus teaching with authoritative rather than authoritarian or permissive discipline (Gibbs, 2014, p. 126).

### **The Neuroscience / Evolutionary Approach to Moral Development**

The neuroscientific approach proposed a biologically based account of how emotions and cognitions interact to influence moral behaviour. Since reasoning and moral judgments cannot be separated from affect and feelings, research within the evolutionary domain of moral theory concentrates on emotions. This approach draws from evolutionary theories of emotion, which suggest that human emotions evolved and persisted because they have an adaptive advantage in terms of their ability to help us respond to threats or opportunities in the environment (Johnson-Laird & Oatley, 1992; Lazarus, 1991).

Damasio's (1994) neurobiological research indicated a critical distinction between primary and secondary emotions. The term primary emotion refers to emotions that are innately wired as either pleasurable or aversive responses to stimuli in the environment. Damasio (1994) explained that primary emotions are evoked when environmental stimuli or somatic sensory perceptions are detected by the amygdala within the brain's limbic system, which then triggers a body response and alters subsequent cognitive processing in accord with that body response. The body response is not contingent on whether or not the environmental stimulus or somatic sensation is precisely recognized as, for example, a lion. All that is required is the detection and categorization of the key features of the stimulus or sensation, such as it roars and has sharp teeth. Thus, primary emotions emerge from the very basic schematic mechanisms of the brain. In contrast, secondary emotions are acquired through higher cognitive processes in the social context (Damasio, 1994). According to Damasio's theory, while the limbic system is responsible for primary biological regulation that does not require conscious awareness, the neocortex deliberates secondary emotion processing that involves conscious reason, wisdom and willpower (1994, p. 128). He further explains that this neural arrangement underlying rational decision making does not simply build rationality on top of biological regulation, but also "*from it and with it*" (Damasio, 1994, p. 128). In this sense, neocortical processes are engaged with the activity of the limbic system, thus rational processing is the result of their collaborative activity.

Narváez's (2008) Triune Ethics Theory is a meta-theory, which draws on affective neuroscience and evolutionary theory, proposed three distinct orientations that underlie human morality: *security*, *engagement* and *imagination*. These three moral orientations drive moral cognitive phenomena by influencing perception, information processing, and goal setting (Narváez, 2009, p. 137).

For example, the orientation of *security* is concerned with self-preservation, imitation, maintenance of precedents and personal or in-group dominance. Since the orientation of *security* resides in the reptilian brain, the oldest of the three brain centers, *security* based morality tends to be self-focused and instinctual (Narváez, 2009, p. 143). In this primitive moral orientation, perceived threats to security can trigger the parasympathetic nervous system to initiate a fight-or-flight response (due to the emotion of rage); or trigger the sympathetic nervous system to induce freezing (due to the emotion of fear). When the *security* orientation is highly active, the individual will have increased levels of stress hormones (norepinephrine/adrenaline). Stressed and fearful individuals are less helpful to outsiders and less able to reason because body energy is mobilized toward concerns for security (Narváez, 2009, p. 143). Narváez related this phenomenon to America's tough policies on outsiders after the 9/11 attack. She cited philosopher and Christian mystic, Simone Weil (1947/1952) who warned us "evil when we are in its power is not felt as evil but as a necessity, or even a duty" (p. 121). Likewise, a self-protective stance may be perceived as a moral imperative if cognitions are solely driven by security oriented moral orientations, even if this stance completely disregards the safety of anyone or anything beyond the self or the in-group.

The orientation of *engagement* is rooted in the limbic system, also known as the visceral-emotional nervous system (Narváez, 2009, p. 145). When the *engagement* moral orientation is highly active, individuals will have increased levels of calming hormones (oxytocin) that kindle trust, values of compassion, and social harmony. The *engagement* component of Narváez's theory resonated with Damasio's (1994) description of primary emotions that emerge from these same limbic brain structures. This second wave of brain formation gave mammals the capacity for external (social) emotional signaling and internal (learning) emotional signaling. According



to Narváez, the child co-constructs the regulation of these signals with their caregivers through a “mutual exchange and internal adaptation whereby [the individuals] become attuned to each other’s inner states” (p. 145). Adequate nurturing and warm responsive caregiving is required for the formation of normal brain circuitry that is responsible for optimal cultural attachment and moral formation. Inadequate care can lead to brain-behavioral disorders related to increased hostility and aggression (Narváez, 2009, p. 146). In essence, the orientation of *engagement* is shaped by the quality of early care.

Finally, the orientation of *imagination* is rooted in the prefrontal cortex and related thalamic structures. Although these third wave brain formations do not generate emotions themselves, they operate in coordination with the older parts of the brain to provide the capacity for problem solving, deliberate learning and decision-making. According to Narváez’s Triune Ethics Theory, the orientation of *imagination* consciously integrates the instincts, intuitions, rational reasons and goals of the *security* and *engagement* orientations to deliberate moral judgments (2009, 147). The *imagination* element of Narváez’s theory was reminiscent of Damasio’s (1994) description of secondary emotions that produce rational judgments through their collaborative activity with emotions produced by the limbic brain. Like the brain areas associated with the *engagement* orientation, the brain structures of the *imagination* orientation require healthy environments and responsive care givers for optimal development. The work of the *imagination* orientation offers the potential for greater awareness beyond the self. The rational reflections of the *imagination* orientation allow individuals to frame behaviour through explanations from the past and imaginings of the future “which contribute to building a life narrative and motivate[e] the self” (Narváez, 2009, p. 147). According to Narváez, these cultural and personal narratives may promote peace or conflict, or propel pro-social or antisocial views.

Thus, the *imagination* orientation provides the propensity to override the basic instinctive emotional responses as individuals think beyond the present moment to future potentialities.

### **The Social Intuition Approach to Moral Development**

The intuition approach draws on the evolutionary framework to support the assertion that cultural and environmental influences have precipitated core adaptations in the human brain, which have established intuitive foundations for morality. Haidt (2001) presented the social intuition model as an alternative to the rationalist approach and suggested that the time was right “to take another look at Hume’s perverse thesis: that moral emotions and intuitions drive moral reasoning, just as surely as a dog wags its tail” (p. 830). Inspired by Damasio’s (1994) research, which showed that rational morality was dependent on the development of normal emotional brain circuits in the prefrontal cortex, Haidt (2006) used the metaphor of an elephant and rider to explain his emotional intuitive primacy view of morality. He proposed that the rider represented the neocortical brain structures responsible for conscious rational cognition and the elephant portrayed the forceful automatic intuitive processes of the limbic system. Unlike Plato’s image of the charioteer that held the reins of rationality to *control* the emotions and bodily desires, Haidt’s rider (conscious reason), is the elephant’s *advisor* and *collaborator*. Haidt explained that when the neocortex evolved, “the human brain was not reengineered to hand over the reins of power to the rider... *the rider evolved to serve the elephant* [original emphasis]” (2006, p. 16). Thus, individuals construct moral values and narratives on top of the intuitive foundations of the limbic system processing. According to Haidt’s (2006) intuitive primacy theory, it is quick intuition enmeshed with emotional response, rather than slow deliberative reason, which drives moral discernment. He assumes that moral reasoning is initiated post hoc, after the intuitive response, in order to justify and rationalize the initial intuitive moral judgment.

Haidt (2012) presented a theory structured by six innate psychological foundations. First, is the *care/harm* foundation that, according to Haidt, evolved through natural selection that gave an evolutionary advantage to nurturing and protective humans. The associated emotional intuition is compassion and care. In Haidt's view, the *liberty/oppression* foundation evolved from the human need to repel illegitimate domination. It is characterized by feelings of hatred for unsanctioned control (Haidt, 2012). The third foundation, *fairness/cheating*, is related to the biologically prepared intuition for cooperation and engagement in reciprocal altruism. It is generated by intuitions of fairness, justice and rights. The *loyalty/betrayal* foundation evolved as humans prospered in tribal communities that could form shifting coalitions. It is associated with intuitions and feelings of in group solidarity and kinship (Haidt, 2012). The fifth foundation, *authority/subversion*, was shaped by a long human history of hierarchical social order. It is associated with respect of status and submission, or rebellion and disobedience. Finally, the sixth foundation, *sanctity/degradation*, is related to an evolutionary need for instincts related to avoiding health threats such as pathogens or parasites. Intuitions of disgust and repulsion or religious notions of sacredness and nobility characterize the sanctity/degradation foundation (Haidt, 2012). Haidt (2012) claimed that although all humans evolved with these same six foundations, distinct cultures across the world have engendered unique sets of moral norms. These social constructed moral matrices "bind" communities with shared moral narratives but also "blind" individual communities to the needs of others and the concerns of other moral worlds (Haidt, 2012, p. xxiv).

Although Haidt's theory offers valuable insights regarding the role of unconscious automatic intuitions in human moral functioning, his view is negatively skewed as it downplays our capacity for "rational deliberation" and "moral progress" (Gibbs, 2014). In addition, Haidt's

theory does not champion aspirations for moral development and progressively more mature and ideal moral judgment (Gibbs, 2014). Despite Haidt's (2012) assertion that he was "not saying that all moral visions and ideologies are equally good... I am not a moral relativist," he did not appeal to moral objectivity (p. 398). Gibb's (2014) warned that "we cannot afford a relativistic moral psychology" that assumes "every culture's values or guiding principles will pass the moral test and that each is as [morally] good as any other" (p. 37). Although the value of Haidt's work encouraged an open-minded approach to diverse cultural narratives, it would be inappropriate to extend this tolerance to minimize cultural practices that are objectively wrong, such as female genital mutilation or the horrors of Nazi aggression (Gibbs, 2012, p. 37).

### **Empirical Intervention Studies Regarding Moral Growth Curricula**

The empirical literature assessing the effectiveness of intervention curricula aimed to foster moral maturity is vast. Most of this research is divided according to the character education – cognitive development dichotomy. Although character education has been part of the school curricula since the beginning of the 20<sup>th</sup> century, this literature study limited its focus to the reemergence of character education that gained renewed popularity in the 1980's. Five interventions from the Character Education approach, *Just Communities*, *Lions Quest: Skills for Adolescents*, *Positive Action Through Holistic Education: PATHE*, *Teaching Students to be Peacemakers* and *Teen Outreach*, three interventions from the social and cognitive-behavioral approaches, *Positive Peer Culture*, *ART* and *EQUIP* and particular approaches of *dramatic narrative* are discussed.

### **The Character Education Approach**

Berkowitz (2002) acknowledged that character educators have generated an abundance of educational curricula but comparatively little research on its effectiveness has been accrued until

fairly recently. Furthermore, an evaluation of character education effectiveness is challenged by the wide array of varying initiatives that fall under the umbrella term, character education.

Berkowitz and Bier (2004) explain that while some character education initiatives consist of homegrown lessons or recognition programs for good character, others implement packaged curricula that may also vary from a short series of lessons to comprehensive school models.

In their meta-analysis, Berkowitz and Bier (2005) assessed 33 different character education programs according to 69 studies that were deemed scientifically acceptable. Of those programs, only five, *Just Communities*, *Lions Quest: Skills for Adolescents*, *Positive Action Through Holistic Education: PATHE*, *Teaching Students to be Peacemakers* and *Teen Outreach*, were intended to support the high school population. Berkowitz and Bier (2005) assessed the intervention programs according to three main criteria; to what extent did they address the issues of risk behavior, prosocial competencies, school-based outcome expectations and general social-emotional competencies.

***Just Communities.*** Although Berkowitz and Bier (2005) included the *Just Communities* intervention in their character education meta-analysis, the *Just Communities* approach is actually rooted in developmental theory, which involved Kohlberg's attempt to create school environments where students participated in the democratic governance of real-life school related predicaments rather than hypothetical dilemmas alone. The *Just Communities* initiative intended to combine democratic and collectivist values to establish environments conducive to the development of socio-moral reasoning and action (Power, 1988).

According to the results of the Berkowitz and Bier (2005) meta-analysis, the *Just Communities* initiative did not address any of the six sub-categories of the Risk Behaviors criteria (Berkowitz & Bier, 2005). Despite its intention to develop socio-moral reasoning, the

*Just Communities* initiative only attempted to address two of the seven Prosocial Competencies criteria. It showed moderate evidence of support related to the Socio Moral Cognition sub-category and strong evidence of support related to Personal Morality sub-category. The evidence suggested that the *Just Communities* initiative did not attempt to address any of the seven sub-categories of School-based Outcome Expectations criteria, or any of the five sub-categories of the General Social-Emotional Competencies criteria (Berkowitz & Bier, 2005). Thus, the *Just Communities* initiative only addressed three out of 19 character education imperatives.

***Lions Quest.*** The *Lions Quest: Skills for Adolescents* program is a general life skills education program with a dedicated drug education unit (Eisen, Zellman & Murray, 2003). According to the Berkowitz and Bier (2005) meta-analysis, the *Lions Quest* initiative attempted to address two of the six sub-categories of the Risk Behaviors criteria. While moderate evidence of support was found for the Knowledge and Beliefs about Risks sub-category, the *Lions Quest* initiative was unsuccessful in its attempt to address Drug Use (Berkowitz & Bier, 2005). The *Lions Quest* initiative did not attempt to address any of the seven Prosocial Competencies criteria, but it did attempt to address two of the seven sub-categories of School-based Outcome Expectations criteria. Strong evidence of support was found for the School Behaviour sub-category and moderate support was noted for Academic Achievement. The *Lions Quest* initiative addressed one of the five sub-categories of the General Social-Emotional Competencies criteria; it showed moderate support for the Emotional Competencies sub-category (Berkowitz & Bier, 2005). In essence, the *Lions Quest* initiative only addressed four out of 19 character education imperatives.

***PATHE.*** The *Positive Action Through Holistic Education: PATHE* program sought to reduce school disorder, diminish the frequency of delinquent behavior among high school

students, and to improve academic and occupational achievement by changing school climate, preparing students with study, reading and test-taking strategies and training students for future careers (Greenwood, 1992). The Berkowitz and Bier (2005) meta-analysis indicated that the *PATHE* program attempted to address two of the six sub-categories of the Risk Behaviors criteria. Although the Knowledge and Beliefs about Risks sub-category was moderately supported, the *PATHE* program was unsuccessful in its attempt to address issues within the General Misbehavior sub-category. The *PATHE* program did not attempt to address any of the seven Prosocial Competencies criteria, but it did endeavor to remediate four of the seven sub-categories of School-based Outcome Expectations criteria. Moderate levels of support were found for the School Behaviour, the Attitudes Toward School, and the Academic Achievement sub-categories, but the *PATHE* initiative failed to support the Academic Goals, Expectations and Motivations sub-category. The *PATHE* initiative addressed two of the five sub-categories of the General Social-Emotional Competencies criteria; it showed moderate support for the Self-Concept sub-category, and strong support of the Coping sub-category (Berkowitz & Bier, 2005). While the *PATHE* initiative appeared to cover a broader scope than the *Just Communities* and *PATHE* initiatives, it still only addressed six out of 19 character education imperatives.

***Teaching Students to be Peacemakers.*** The *Teaching Students to be Peacemakers* program is a conflict resolution initiative. It involved communication and negotiation skills training (Johnson & Johnson, 2001). As reported in the Berkowitz and Bier (2005) meta-analysis, the *Teaching Students to be Peacemakers* program did not attempt to address any of the six sub-categories of the Risk Behaviors criteria, nor any of the Prosocial Competencies criteria. However, it did endeavor to remediate one of the seven sub-categories of School-based Outcome Expectations criteria. Strong levels of support were found for the Academic Achievement sub-

category. Nevertheless, the *Teaching Students to be Peacemakers* program did not attempt to address any of the five sub-categories of the General Social-Emotional Competencies criteria (Berkowitz & Bier, 2005). Thus, the *Teaching Students to be Peacemakers* initiative addressed one out of 19 potential character education imperatives.

***Teen Outreach.*** The final high school character education program evaluated in the Berkowitz and Bier (2005) meta-analysis was the *Teen Outreach* initiative. The *Teen Outreach* initiative is a teen pregnancy and school failure prevention program that involved community volunteer service that placed students in a help-giving rather than help-receiving role. The program seeks to foster self-empowerment by enhancing student autonomy, while the students continue to receive peer, facilitator and other adult supports (Allen & Philliber, 2001). According to the results of the Berkowitz and Bier (2005) meta-analysis, the *Teen Outreach* initiative addressed one of the six sub-categories of the Risk Behaviors criteria related to its intention to reduce teen pregnancy (Berkowitz & Bier, 2005). The *Teen Outreach* program showed high evidence of support related to the Sexual Behavior sub-category. While the *Teen Outreach* initiative did not attempt to address any of the seven Prosocial Competencies criteria, it did attempt to address two of the seven sub-categories of School-based Outcome Expectations criteria. Strong evidence of support was noted for the School Behaviour and the Academic Achievement sub-categories. However, the *Teen Outreach* program did not endeavor to address any of the five sub-categories of the General Social-Emotional Competencies criteria (Berkowitz & Bier, 2005). Thus, the *Teen Outreach* initiative only addressed three out of 19 character education imperatives.

Beyond the results of the Berkowitz and Bier (2005) meta-analysis, research has indicated that teaching moral values has not produced a significant reduction in irresponsible



actions and morally immature behavior (Lockwood, 1993; Kohlberg & Hersh, 1977; Hartshorne & May, 1930). Thus, character education initiatives must include curriculum components that address the complex multidimensionality of moral formation.

### **The Social and Cognitive-Behavioural Approaches**

Because the Berkowitz and Bier (2005) meta-analysis used the term character education to refer to all efforts endeavoring to promote moral and character formation, this section is comprised of specific initiatives from the domain of social and cognitive-behavioural psychology, not included in the meta-analysis.

***Positive Peer Culture.*** First is the Positive Peer Culture initiative, also known as the mutual help approach, developed by Vorrath and Brendtro (1985). The program is based on Bronfenbrenner's (1979) theory that peer, parent and school/teacher group systems are reciprocal circles of influence, which may contribute either positively or negatively to adolescent development. Thus, the Positive Peer Culture program was developed to create a caring and positive peer culture through an interpersonal approach of peer tutoring and social skills instruction that fosters positive moral behaviour, generalizable beyond the peer-group community (Vorrath & Brendtro, 1985). The Positive Peer Culture program has attempted to convert the otherwise negative peer influence into care by "making caring fashionable" (Vorrath & Brendtro, 1985, p. 21). This is achieved by first selecting a positive group leader who presents a strong but caring demeanor and communicates conviction in their concern for others. Next, the groups engage in cognitive-behavioural techniques of relabeling, reframing, cognitively restructuring, role reversing, encouraging honest sharing of personal life stories, isolating and redirecting negative group members, providing community service and faith-building opportunities (Vorrath & Brendtro, 1985).

According to the research evaluating the effectiveness of the Positive Peer Culture program, youth who completed the program showed an increase in self-concept (Davis, Hoffman & Quigley, 1988). Some studies indicated that the Positive Peer Culture program reduced recidivism rates in delinquent youth (Lybarger, 1976; Quigley & Steiner, 1996). The results of a study by McVicar (1991) showed that an intervention group engaged in the Positive Peer Culture program demonstrated advanced levels of moral reasoning, displayed less antisocial behaviour and were less disruptive when compared to a control group. However, some peer group studies have been scrutinized because negative peer group climates can result in delinquent peer contagion whereby the program may actually lead to increased delinquency, substance use, and violent aggression (Dishion, McCord & Poulin, 1999). The promise of the Positive Peer Culture program is dependent on additional resources that incorporate cognitive-behavioral techniques.

***Aggression Replacement Training.*** *Aggression Replacement Training – ART* is a multimodal intervention designed by Goldstein, Sprafkin, Gershaw, and Klein (1980) to address aggressive behavior in youth. The program consists of skillstreaming, which teaches prosocial behavior, anger control training, which helps youth to regulate their own anger responsiveness, and moral reasoning training, which helps youth to apply the skillstreaming and anger control training appropriately (Goldstein & Glick, 1994). The skillstreaming component includes modeling exemplary behaviour, role-playing competent interpersonal behaviors, performance feedback related to how well the youth's role playing modeled the exemplar's portrayal, and transfer training, which is designed to help youth transfer the learned skills into the real-world setting (Goldstein & Glick, 1994). The anger control training is intended to help youth identify triggers and cues, in order to employ calming self-talk and relaxations techniques to gain control over the angry feelings. The last step is constructive self-evaluation to determine which

components were used well and which areas could be improved in the future. The moral reasoning component was based on Kohlberg's (1970) moral dilemmas, which expose the youth to discussion group contexts that require reasoning at differing levels of morality (Goldstein & Glick, 1994).

Given that *ART* is a program developed to address aggressive behaviour, the program has only been evaluated in samples of aggressive youth offenders. One study of young offenders, revealed that the experimental group, who received 10 weeks of *ART*, showed statistically significant improvement in four of the 10 skillstreaming components. These components included competently expressing a complaint, preparing for a stressful conversation, responding to anger and dealing with group pressure (Goldstein, Glick, Reiner, Zimmerman, & Coultry, 1986). The *ART* group also experienced significantly less impulsive behaviour, resulting in less acting out incidents in the facility. A second phase of this study exposed the control groups to *ART* and replicated the positive effects yielded in the initial results (Goldstein, Glick, Reiner, Zimmerman, & Coultry, 1986). In a one-year follow-up investigation, youth who received *ART* showed significantly improved levels of community functioning compared to those who did not receive *ART*.

A second evaluation of *ART*, conducted in a maximum-security facility for male delinquent adolescents, was designed to replicate the methods of the previous study (Goldstein, Glick, Reiner, Zimmerman, & Coultry, 1986). While the findings from this second study replicated the previous results, it also yielded significant results on the social-moral reasoning measure. However, the *ART* group in the second study did not differ from the control in terms of impulsive behavior (acting out incidents). This difference was largely explained by increased

security, and thus, less opportunity for youth to act out in the facility in the second study (Goldstein, Glick, Reiner, Zimmerman, & Coultry, 1986).

Coleman, Pfeiffer, and Oakland (1991) evaluated the effectiveness of *ART* during a 10-week program with behaviour-disordered adolescents in a residential treatment center. The findings repeated previous results as participants' knowledge of skillstreaming social skills improved in the areas of keeping out of fights, dealing with group pressure and expressing complaint. However, the results also indicated that while the youths' social skills knowledge increased, their actual overt behaviour did not employ those skills training learned during the *ART* program (Coleman et al., 1991).

While these studies supported the assertion that the multimodal *ART* program is an effective intervention for remediating aggressive adolescent behaviour, effective programs must also translate social skills knowledge to motive overt behavioural actions.

***EQUIP***. Leeman, Gibbs, Fuller and Potter (1993) augmented the *ART* intervention in order to bridge anger control, moral reasoning and knowledge of social skills to prompt actual moral behaviour. This new synergistic program, called *EQUIP*, combined the *Positive Peer Culture* approach, which successfully motivated moral conduct through increased opportunity for peer-to-peer governance, with the *ART* program that showed efficacy in anger control and social skills awareness and moral development (Leeman, Gibbs, Fuller & Potter, 1993). *EQUIP* was an adult-guided but youth-run group intervention designed to improve moral judgment, social skills, anger management and behavioural outcomes. *EQUIP* has emphasized the group members' ability to help one another rather than focusing on the groups' limitations (Gibbs, 2013).

An efficacy evaluation of the *EQUIP* program within the context of a medium-security facility for juvenile offenders produced significant results indicating fewer self-reported incidents of misconduct, fewer staff-filed incident reports and fewer unexcused absences from school (Leeman, Gibbs, Fuller & Potter, 1993). The results also indicate that the *EQUIP* group experienced significant gains in social skills compared to the control group. Furthermore, the recidivism rates of the *EQUIP* group was significantly lower 12 months following release than the control group, and post release misconduct improved, which suggests *EQUIP* maintains a stable effect after treatment (Leeman, Gibbs, Fuller & Potter, 1993).

Another study evaluating *EQUIP*'s efficacy in a delinquent sample, Nas, Brugman and Koops (2005), indicated that the *EQUIP* group had significantly lower cognitive distortion scores on measures of covert behaviour, self-centeredness, blaming others, minimizing/mislabeling, stealing and lying than the comparison group. The *EQUIP* group also showed more negative attitudes toward antisocial behaviour (Nas, Brugman & Koops, 2005).

With the recognition that mainstream schools are increasingly troubled by negative social culture, DiBiase and colleagues (2012) adapted the original *treatment* version of the *EQUIP* program to confront the needs for primary and secondary *prevention*. This prevention version of *EQUIP* addresses 95% of the school population, which includes 80% of the students who infrequently display disruptive behaviour and 15% who display at-risk behaviour (DiBiase, 2012).

Although the effectiveness of the original *EQUIP* program applies to the revised prevention program, there is evidence to support the effectiveness of the *EQUIP* prevention program in its own right. The results of a study, conducted by DiBiase (2010) in a sample of Canadian elementary school students, indicated that the *EQUIP* social skills training component

effectively imparted gains in the pragmatic application of social skills in multiple contexts. The results also suggested that *EQUIP* had an impact on cognitive distortions and sociomoral delay.

The Van der Velden, Brugman, Boom and Koops (2010) study, found similar results in their examination of *EQUIP* in a sample of prevocational secondary school students in the Netherlands. The *EQUIP* group reported significantly more negative attitudes toward antisocial behaviour, significantly less self-serving cognitive distortions and significant reductions in antisocial behaviour compared to the control group (Van der Velden et al., 2010).

Another study, conducted by Van der Meulen, Granizo, and del Barrio (2010), assessed the efficacy of *EQUIP* with regard to thinking errors, bullying behaviour and classroom climate in Madrid, Spain. The results showed improvements in moral thinking and a reduction in bullying behaviours in the *EQUIP* intervention group (Van der Meulen, Granizo, & del Barrio, 2010).

These findings indicate that *EQUIP* has the potential to initiate positive behavioural change by equipping students with an adult-guided, youth-run group intervention of cognitive-behavioral strategies, social skills training and anger management techniques. In its teacher friendly format, *EQUIP* provides a valuable tool to help teachers prevent *and* remediate social skills deficiencies, cognitive distortions, moral judgment delay and to help students manage their anger in a constructive manner.

***Dramatic Narrative Approach.*** Considering that narrative stories are an innate means for organization human knowledge, it makes practical sense that educators and administrators should be encouraged to harness the power of the human response to narrative material (Vitz, 1990). Teachers can “view narratives as the laboratory of moral life” (Vitz, 1990, p. 718). One practical approach to moral education in the junior, intermediate, and senior grades has used

dramatic narratives to engage students emotionally and present an opportunity to think and reason about moral situations. According to Basourakos (1999), dramatic narratives allow students to identify with the story's moral agents and internalize the emotionally complex, real-life moral dilemmas. The capacity for dramatic narratives to improve moral growth is heightened when teachers facilitate pre and post performance discussions that encourage students to reflect on the moral dilemmas that the characters encountered (Basourakos, 1999). Bouchard (2002) posited that empathic connections to the story and its characters are intensified when students act in the dramatic narratives themselves. Day (2002) described a theatre workshop aimed at engaging his student's empathy for refugees and homeless people. Day (2002) was able to engage his students more empathically, by not only having the students act in the play but by also giving them influence over the contents of the script. Students were more connected with the script (and narrative) when the language had personal meaning for them.

### **Summary of Chapter Two**

This chapter established this study within the theoretical framework of Gibbs' co-primacy theory and the key conceptual theories of narrative, psychocinematics, and theory of mind. Chapter Two also presented an overview of Gibb's (2014) theory of moral development discussed the *EQUIP* program, narrative theory, psychocinematics, and theory of mind. The next segment offered an exposition of the historical theoretical origins of moral education. The initial sections progressed from ancient moral code, to classical Greek moral philosophy, to the moral philosophy of the Enlightenment era. The subsequent sections summarized the moral theories that have informed Western education in the 21<sup>st</sup> century, which included an analysis that distinguished the character education from moral education and continued with a extensive summary of moral theory according to the different approaches. These theories included the

behavioural approach, the social-cognitive domain approach, the cognitive-development approach, the interpersonal caring approach, the emotion and empathy approach, the neuroscience/evolutionary approach and the social intuition approach.

The final section in Chapter Two presented the empirical intervention studies regarding moral growth curricula. Five interventions within the Character Education umbrella, *Just Communities*, *Lions Quest: Skills for Adolescents*, *Positive Action Through Holistic Education: PATHE*, *Teaching Students to be Peacemakers* and *Teen Outreach* showed mixed results, as they did not address the complex multifactorial nature of moral formation. The social and cognitive-behavioral approaches including *Positive Peer Culture*, *ART* and *EQUIP* were more comprehensive in their effectiveness. The potential of a *dramatic narrative approach* was discussed.



### **CHAPTER THREE: METHODOLOGY AND RESEARCH DESIGN**

This chapter specified a detailed description of the qualitative methods used in this qualitative study of one class' experience with the *EQUIP – Narrative Film-making Program* as a means of moral character education. I began by asserting the research purpose, establishing my qualitative research approach and stating the research questions. Chapter Three elaborated on the research methodology, the research design, the participants, and ethical considerations. Furthermore, Chapter Three discussed the study's trustworthiness, potential research bias and limitations of the study. The final two sections restated the area of study and summarized Chapter Three.

#### **Purpose of the Study**

The purpose of this study was to examine how the original *EQUIP* program, delivered through a Grade 9 Exploring Technologies curriculum, influenced student's thoughts, feelings, and behaviours and how these results corresponded to the teacher's observations. This study also aimed to explore students' perception of their learning experience and the teacher's perception of the pedagogical experience. Finally, the research was designed to reveal how the integrated *EQUIP – Narrative Film-making Program* addressed the goals of Ontario's character education initiative as outlines in the *Finding Common Ground* document (Glaze et al., 2006).

#### **Research Questions**

The present qualitative study examined two primary research questions and three secondary research questions.

##### **Primary Research Questions**

1. How did students' thoughts, feelings and behaviours change (or not change) before, during, after the *EQUIP – Narrative Film-making Program* intervention in regard to a set

of specific cognitive distortions (self-centered thinking, minimizing/ mislabelling, blaming others, assuming the worst) that are addressed by the *EQUIP* program?

2. How did the teacher's observations of the students' thoughts, feelings and behaviours change (or not change) before, during, after the *EQUIP – Narrative Film-making Program* intervention in regard to the cognitive distortions addressed by the *EQUIP* program?

### **Secondary Research Questions**

1. How did students perceive the *EQUIP – Narrative Film-making* learning experience?
2. How did the teacher perceive the pedagogical experience of the *EQUIP – Narrative Film-making Program*?
3. How did the themes that emerge from the data fulfill (or not fulfill) Ontario's character education learning expectations regarding demonstrated self-discipline, accepted responsibility for their own behaviour, being equipped with the knowledge and skills necessary for getting along with others both within and beyond school, learning how to interact positively with others in a variety of situations, engaging in thoughtful and non-violent problem-resolution, accepting social responsibility, the competencies to work cooperatively with others and care about others (Glaze et al., 2006).

### **Qualitative Research Approach**

A qualitative approach was used to examine the *EQUIP – Narrative Film-making Program*. A qualitative research approach was most appropriate because it employs a process of inquiry that aligns well with this study's interpretive stance toward subject matter, its exploration of the research problems in the natural classroom setting, and its attempt to interpret phenomena according to the meanings that the students and teacher bring to their experiences (Creswell,

1998). Furthermore, this study inductively explored specific classroom observations and participant responses to detect patterns and themes that could formulate tentative understandings about the *EQUIP – Narrative Film-making Program*, which could later be further explored in future research (Creswell, 2014). Most qualitative researchers explicitly define their qualitative approach according to the domain of one of a variety of traditions or genres of inquiry such as case study, grounded theory, phenomenology etc. However, my research does not conform to the standards of one specific genre.

### **Genre of Inquiry for the Present Study's Research Design**

Caelli et al. (2003) described generic qualitative research is a strategy that seeks to discover and comprehend a phenomenon, a process, or the perspectives of the people involved but does not declare allegiance to any one specific genre of inquiry. Given that my research questions could not be resolved using one of the established qualitative genres of inquiry, my approach may be referred to as “generic interpretive” qualitative research (Caelli, Ray & Mill, 2003, p. 1). My rationale for a generic approach has several components. First, a qualitative case study was not an appropriate choice because a case study would bind the research according to the parameters of the entire class. While subcases of individual students may be embedded within the overall case, subcases may not be large in number and thus is would be inappropriate to analyse fifteen student subcases within the overarching case of the class (Miles, Huberman, & Saldana, 2014). Since the research questions of this study were concerned with changes in thoughts, feelings and behaviours within each individual student participant, a case study was not well suited. Second, a grounded theory approach was inappropriate because its hypotheses are generated from the data as opposed to theoretical frameworks such as Gibbs' (2014) co-primacy theory (Patton, 1990). Although this study was examining phenomenon in its natural

environment, this study deviated from a traditional phenomenological approach because it used *a priori* categories based on Gibbs' (2014) theory rather than on *tabula rasa* categories. In addition, the researcher's perspectives and interpretations were included as data sources rather than bracketed or couched as prescribed by the tenets of traditional phenomenology. Third, while this study does examine narrative moral dramas, this study does not employ the traditional research methods of narrative inquiry or ethnodrama (Miles et al., 2014).

Caelli et al. (2003) suggest methodological rigour can be maintained in generic qualitative research by articulating my research choices and assumptions. Caelli et al. (2003) use the terms "theoretical positioning" and "analytic lens" to refer to these assumptions and principles (Caelli et al., 2003, p. 17). My *analytic lens* pertains to my epistemological presuppositions about the nature of knowledge and my ontological beliefs about what it means to be human. My *theoretical positioning* regards the motives for my inquiry into my chosen area of research. The details of these methodological assumptions and principles have been articulated in the following Research Methodology section of Chapter Three.

### **Research Methodology**

In their attempt to make sense of the world, researchers will approach their work from different epistemological and ontological assumptions about knowledge, the nature of reality and what it means to be human. Declaration of these assumptions help the researcher demonstrate rigour and credibility as these detailed accounts of methodological foundations can help readers, editorial review boards and dissertation committees understand the study design and the researcher's rationale for key decisions regarding the choice of particular methods (Caelli et al., 2003). According to these recommendations by Caelli and colleagues (2003), I have provided a description of my epistemological assumptions and theoretical positioning.

## **Epistemological Assumptions for the Present Study:**

### **Interpretivist and Post-Positivist Paradigms**

This study was primarily influenced by particular ontological and epistemological research paradigms that guided the assumptions of my methodology. To explain the conceptual coherency of the post-positivist and interpretivist paradigms that this qualitative study was aligned with, I have briefly described the positivist, post-positivist and interpretivist perspectives. Positivism asserts that there is an external *a priori* truth “out there” that exists regardless of whether it is observed or not (Bassey, 1999, p. 42). Researchers who align themselves with the positivist perspective believe that human knowledge of this truth can be discovered as fact through rigorous and repeatable methods of empirical science.

In slight contrast, post-positivists claim that *a priori* truth exists but it cannot be known perfectly through human means. Post-positivists acknowledge that human knowledge is fallible (Phillips & Burbules, 2000). The post-positivist perspective has also been influenced by chaos theory that has demonstrated (in its most simplistic explanation) that *where* you stand can influence *what* you see in terms of explaining certain aspects of the physical world (Fischer, 1998). This has important implications for how researchers think about concepts of objectivity and proof. The post-positivist’s intent is not to reject scientific research altogether; post-positivism is still considered an empirical, explanatory approach that maintains belief in its ability to predict observables and move knowledge closer to truth, but it believes that truth can never be fully verified (Racher & Robinson, 2002). Thus, the focus of the post-positivist shifts toward concerns regarding the research’s account (or interpretation) of truth and reality, and acknowledges that this account may differ from truth and reality itself (Fischer, 1998). I aligned my current study with the post-positive paradigm because post-positivism conveys a coherence

theory of reality based on a “learned conversation” about truth and reality from subjective viewpoints (Fischer, 1998, p. 15). In other words, my ontological assumption is that an ultimate *a priori* truth exists but that the human capacity to comprehend this truth is fallible.

Traditionally, post-positivist and interpretivist paradigms are portrayed as mutually exclusive opposites (Racher & Robinson, 2002). The objective of the interpretivist paradigm is to describe and understand the complexities of lived experience from the vantage point of those who live it. Unlike the critical realist ontology and objective epistemology of post-positivism, interpretivism assumes a relativist, context dependent ontology, and a subjectivist epistemology (Racher & Robinson, 2002). The interpretivist paradigm suggests that reality is socially and experientially based and examines knowledge not according to the terms of whether it is more or less true, but instead, of whether it is more or less informed or sophisticated. Interpretivist methods involve the researcher in the process of the research and recognize that the researcher becomes a potential variable in the enquiry (Bassy, 1999). Important sources of data in interpretive research are fieldwork observational notes.

Thus, the epistemological orientation of this study was informed by both post-positivist and interpretivist epistemologies. Similar to Racher and Robinson (2002), I was less concerned with reconciling paradigm assumptions than I was with “recognizing the value of different paradigm insights” (p. 477). Instead of straying into epistemological inconsistency, my intention was to open my research to the wisdom arising from both the post-positive and interpretive paradigms. In this sense, my methodology acknowledged that predictions about a priori ultimate truth *and* proximate, context dependent interpretations from subjective perspectives make equally important contributions to practical knowledge that can make a difference in the practice of moral education.

### **Theoretical Positioning of the Present Study**

Beyond the post-positivist and interpretivist epistemologies that influenced this study, the research was also guided by practical and applied purposes in the context of moral education. Because my theoretical positioning and motives for inquiring into the integrated *EQUIP – Narrative Film-making Program* was intended to “produce knowledge... that makes a difference to a discipline and those who depend on it,” my motives were pragmatic (Kvale & Brinkmann, 2009, p. 20). More specifically, I implemented qualitative questionnaires, conducted participant interviews and documented field observations to gather knowledge about how moral storytelling in the form of narrative film-making influences students’ thoughts, feelings and behaviours. The results of this study had practical implications for the practice of moral character education. My objective aligns with the concerns of pragmatic research that is driven by anticipated outcomes in value systems, social policies, and education practice rather than theories and explanations (Cherryholmes, 1992). Furthermore, according to Creswell (2012) a pragmatic approach will grant me additional freedom “to choose the methods, techniques, and procedures of research that best meet [my] needs and purposes” (p.11).

### **Research Design**

Within the tradition of qualitative inquiry, research design refers to the entire process of the study from the conceptualization of the research problem, to the methods of data collection, analysis, and report writing. According to Creswell (1998), the research design is the system that connects the empirical data to the initial research questions that consummate in the conclusions. Qualitative research is designed according to general rather than detailed plans so that emerging issues that may arise in the field can be accommodated (Creswell, 1998). However, Anfara, Brown, and Mangione (2002), remind qualitative researchers that if they fail to publically

account for and disclose their approach to all aspects of the research process, validity judgments are impaired as it becomes challenging for reviewers to evaluate the rigour of the research. In the context of this study, I used Anfara et al.'s (2002) recommendations for first, providing sufficient details about data collection methods that included the provision of interview protocol, second, ensuring that my methods of data analysis were made transparent, and third, specifying details regarding the trustworthiness of the study beyond mere mentions of the expressions of “triangulation” and “themes emerged”.

### **Justification of Research Methods Implemented**

The research methods implemented for the present research study employed the strategies espoused by Anfara et al. (2002) for disclosing the methodological rigour of the study. According to the advice of Anfara et al. (2002), I have ensured that *tabular strategies* were developed to clearly illustrate the relationship between my research questions and my data sources, the methods used to develop themes and categories, and the triangulation of the research findings. Tabular strategies provided an efficient means for documenting the complexities of my study variables (students' thoughts, feelings and behaviours) and the interactions between multiple sources of evidence (student and teacher questionnaires, student and teacher interviews, and the researcher's observational fieldnotes) (Anfara et al., 2002).

### **Procedure**

The student and teacher participated in one unit of moral narrative film-making (the unit plan is available in Appendix A). First, the participants were introduced to the *EQUIP* program content using the *EQUIP – Narrative Film-making Program* booklet, included in Appendix B. Next, the students developed stories that mapped the *EQUIP* components (activating event, mind activity, body reaction, consequences and reflection) onto the traditional story arc (exposition,



rising action, falling action, and resolution). The initial narrative portrayed the negative consequences of problem behaviour associated with the self-centered thinking error the students were illustrating (either assuming the worst, blaming others, or minimizing/mislabelling). After the negative consequences, the students portrayed their protagonists reflecting back to the mind activity that occurred before the negative turning point. The student re-authored or reconstructed their narratives to achieve positive resolutions by engaging their protagonist in *EQUIP* behaviour modification techniques. These stories were developed into films so that students could fulfill the Grade 9 Exploring Technologies curriculum expectations of writing scripts, storyboarding, videoing and digital editing simultaneously with this unit of moral character education.

### **Data Sources**

**Triangulated sources.** Anfara et al. (2002) contend that data sources must be defined by a study's research questions. The research questions of this study were attended to through triangulated sources of evidence that made the theoretical framework of Gibbs' co-primacy theory of cognitive and care based moral development explicit. The relationship between this study's research questions and the triangulated data sources are summarized in Table 1.

Table 1:  
*Research Questions in Relation to Triangulated Data Sources*

Research Question	Data Source
<b>Primary Questions</b>	
1. How did students' thoughts, feelings and behaviours change (or not change) before, during, after the integrated <i>EQUIP – Narrative Film-making</i> intervention in regard to a set of specific cognitive distortions (self-centered thinking, minimizing/mislabelling, blaming others, assuming the worst) that are addressed by the <i>EQUIP</i> program?	<ul style="list-style-type: none"> <li>• Student Questionnaires (Before, During &amp; After)</li> <li>• Teacher Questionnaires (Before, During &amp; After)</li> <li>• Researcher Observation Protocol Reports (Sections 1, 2, 3, &amp; 6)</li> </ul>
2. How did the teacher's observations of the students' thoughts, feelings and behaviours change (or not change) before, during, after the integrated <i>EQUIP – Narrative Film-making</i> intervention in regard to the cognitive distortions addressed by the <i>EQUIP</i> program?	<ul style="list-style-type: none"> <li>• Teacher Questionnaires (Before, During &amp; After)</li> <li>• Researcher Observation Protocol Reports (Section 6)</li> </ul>
<b>Secondary Questions</b>	
1. How did students perceive the <i>EQUIP-Narrative Film-making</i> learning experience?	<ul style="list-style-type: none"> <li>• Student Interviews</li> <li>• Researcher Observation Protocol Reports (Sections 4 &amp; 6)</li> </ul>
2. How did the teacher perceive the pedagogical experience of the <i>EQUIP-Narrative Film-making</i> program?	<ul style="list-style-type: none"> <li>• Teacher Questionnaires (Before, During &amp; After)</li> <li>• Teacher Interview</li> <li>• Researcher Observation Protocol Reports (Sections 5 &amp; 6)</li> </ul>
3. How did the themes that emerge from the data fulfill (or not fulfill) Ontario's character education learning expectations?	<ul style="list-style-type: none"> <li>• Student Questionnaires (Before, During &amp; After)</li> <li>• Teacher Questionnaires (Before, During &amp; After)</li> <li>• Student Interviews</li> <li>• Teacher Interview</li> <li>• Researcher Observation Protocol Reports (all sections)</li> </ul>

Creswell (2014) has recommended that qualitative studies should implement triangulated data sources to establish valid findings based on the convergence of themes from several lenses. I have incorporated a triangulated research strategy to increase confidence in the validity of the study findings and to build a coherent justification for the study conclusions. This study's data sources consisted of student and teacher questionnaires, student and teacher interviews and a researcher observational fieldnote protocol.

The first data source was an *observational protocol* that was used to record my anecdotal observations of the thoughts, feelings and behavioural variables daily, during and/or after each lesson. A second data source, aimed at triangulation, was a set of questionnaires that included four confidential and anonymous student questionnaires and four confidential (yet not anonymous) teacher questionnaires. The third source of data, which consisted of interviews of students and the teacher, completed the triangulation strategy. I used a general interview protocol approach.

### **Data Collection**

**Role of the researcher.** Given that the methodology of this study was guided by the interpretivist paradigm, which aims to describe and understand the complexities of lived experience from the vantage point of those who live it, I, the researcher, was a key instrument in the analysis and description of the class's learning experience. Tracy (2010) suggested that triangulation involves a practice of *Verstehen*. This term refers to "the extent to which we can imaginatively project ourselves into the position of another person, in order to try to comprehend the reasons that person has for her/his actions" (Acker, 2001, p. 153). Thus, my role included the practice of *verstehen* during the progression from observation to analysis to conclusions.

Creswell (2014) suggests that researchers should provide commentary regarding the researcher's relationship to the participants and research site that may unduly influence the researcher's interpretations and create an imbalance of power between the researcher and the participants. This is commonly referred to as "backyard" research (Creswell, 2014, p. 188). Given that I did not conduct the research in my own immediate work setting, this work was not backyard research and therefore was not at increased risk for the compromising or biasing of data.

**Establishing contact.** Creswell (2014) discussed the importance of seeking the approval of "gatekeepers" who provide access to the study site and permit the research to be done. First, ethics approval was received from Brock's Research Ethics Board (certificate of clearance is available in Appendix C). Before this study began, approval was requested from the particular Catholic board of education where this research was conducted. The school board reviewed the research proposal and granted permission to approach one particular secondary school principal. The principal received a letter of invitation that requested permission to allow the research to take place at that school. Once the principal agreed and signed a consent form, the particular technological education teacher was provided with the letter of invitation. The teacher signed the consent form permitting the research to take place within her Grade 9 Exploring Technologies classroom. The letters of invitation and informed consent and child assent forms are available in Appendices D through H.

**Observations procedure.** The observational protocol included descriptions of the students' activity, behaviour, interaction with each other, conversations, my interactions with the students and my interpretations of their thoughts and feelings based on those interactions and observations. The report form also prompted the researcher to include any other unforeseen but

important observations. A sample observational protocol report form is included in Appendix I. According to Peshkin (2001), it is important for a researcher to make conscious choices about how and what to observe because the product of the fieldwork will be the outcome of the decisions made about what to observe. I followed Kawulich's (2005) advice and focused on what was happening in the moment and watched for "behaviors that exemplify[ed] the theoretical purposes [of my] observation" (p. 9). In other words, I allowed my research questions to help me determine what constituted relevant observation material.

**Questionnaires procedure.** Samples of the student and teacher questionnaires are included in Appendix J and Appendix K respectively. The student questionnaire was first administered as a pre-test before the integrated *EQUIP – Narrative Film-making Program* began. This first student questionnaire presented one vignette of each of the four thinking errors (self-centered, minimizing/mislabelling, blaming others, and assuming the worst) that would be discussed during lesson one and two of the *EQUIP – Narrative Film-making Program*. A second and third questionnaire that described the same four thinking errors, but used different vignettes in each questionnaire, was administered as a formative assessment during the middle of the program, and as a summative assessment at the end of the program. In order to increase the internal validity of the study, the questionnaire vignettes described the same set of thinking errors through different scenarios so that students could not immediately recognize the thinking errors due to any former exposure to the previous questionnaires. The student questionnaires were marked with code numbers assigned to each student to increase the level of anonymity of their responses but still allow comparison of individual students' thoughts, feelings and behaviours at each of the three questionnaire time points. The teacher questionnaire asked the teacher for her opinion regarding the students' ability to recognize their own thinking errors, the

thinking errors of others, their own emotions and emotional triggers, and their ability to control their own thought processes and emotions.

**Interview procedure (interview protocol report).** Creswell (2014) recommends that researchers should employ the use of an interview protocol for asking questions during a qualitative interview. A typical interview protocol includes four or five scripted questions that relate to the overall research questions and scripted probes that prompt the interviewee to explain their ideas in more detail (Creswell, 2014). While a general interview protocol method structured my interviews with scripted questions designed to produce open-ended answers, it still provided enough flexibility to adapt the questions if I needed to explore unexpected concepts emerging spontaneously during the interview (Turner, 2010).

Private interviews took place at the end of the unit with individual participants in a separate windowed side room adjoining the main classroom during regular class time. The interview participants included the teacher and three students. I randomly chose three students names from a bag and received their verbal consent to be interviewed about their experience with the unit. The teacher and the three separate student interviewees were asked questions that included what they found most enjoyable, and how they thought the unit could be improved. The teacher and student interview guides are available in Appendix L and Appendix M respectively.

According to Turner's (2010) advice, I did not "count on [my] memory to recall answers" (p. 757). Instead, I recorded the participant's verbal responses using an Olympus DM-10 digital voice recorder. As suggested by Turner (2010), during the interview, I "occasionally verified the [audio] recorder [was] working" to avoid the need for repeating non-recorded interview sessions (p. 759). To ensure security, additionally I recorded an audio backup using the voice memos

application on my iPhone. The Olympus recorder captured the audio on an SD card in Windows Media Audio (.wma) format. The .wma file was converted to .mp3 so that it could be played in iTunes.

### **Data Analysis and Theme Development**

**Transcription.** I transcribed the raw .mp3 audio data from the interviews into a Word document using Dragon Dictate for Mac v4. This “speech-to-text software” was also used to transcribe the students’ and teacher’s handwritten questionnaire responses and my handwritten observational fieldnotes so that I did not need to assume the arduous task of typing all of the material (Moylan, Derr & Lindhorst, 2013, p.8).

**Software.** Instead of tackling the laborious task of coding the data manually, I used a program called NVivo to code the data. Although this program did help with the tasks of sorting and organizing, it did not decide what data was relevant nor did it create the categories, codes or themes. Instead, my qualitative data analysis relied on my “intuitive and creative processes of inductive reasoning” to recognize the categories of this study’s theoretical framework (thoughts, feelings, and behaviours), in addition to spontaneously emerging categories (Basis, 2003, p. 143).

**Coding procedures.** Creswell (2014) contends that qualitative studies are rooted in prior conceptual structures composed of empirically based theory and methods. The use of these *a priori* theoretical frameworks guided the development of my research questions; yet did not strictly limit the study to boundaries of the proposed framework. Instead, qualitative research permits a dialectical relationship between the empirical theory and the emerging data (Creswell, 2014). Given that this research study was fundamentally framed by Gibb’s co-primacy theory of moral development, which integrates cognitive-developmental theories concerning ideal justice and reciprocity with care-based theories focusing on intuitive responses and empathic emotions,

coding categories of thoughts (cognitions), feelings (emotions) and behaviours were established before the coding process began. In addition, the data were coded according to the distinctions of time points (before, during and after the *EQUIP – Narrative Film-making* intervention). Since all modes of data collection (questionnaires, interviews and researcher observational protocol report) included opportunities for unprompted responses, the coding procedure was also flexible to spontaneously emerging categories.

Moreover, this study also used a combination of emotion coding and values coding to categorize the data according to theoretical framework. Emotion coding was well suited to the purposes of this study because emotion coding labels the data according to the participant's emotions or other's inferences about the participant's emotions (Miles et al., 2014). Miles and colleagues (2014) proposed that emotion coding is most appropriate for studies that examine interpersonal experiences and participant perspectives with regard to affect and action, which is consistent with the methods of this study. When participants asserted a particular emotion it was coded In Vivo (verbatim) in quotation marks.

Values coding was also an appropriate coding method for this study because values coding labels data according to participant's values, attitudes and beliefs that align well with the this study's intentions to explore students' thoughts and attitudes. Miles and colleagues (2014) explain that values coding examines insights regarding participants' "personal knowledge, experiences, opinions, prejudices, morals and other interpretive perceptions of the social world" (p. 75). In essence, the analytical process of this qualitative study employed an *a priori* theoretical framework, and emotion and values coding methods to detect recurring patterns that answer the research questions according the emergence of salient, converging themes.



## Participants

**Purposive sampling strategy.** Unlike quantitative research that aims for larger numbers of participants to reliably reflect the population mean and maximise the chance of statistical significance, qualitative research usually studies small samples of participants in-depth and in the context of their regular environment to generate a detailed understanding of the phenomena being examined (Creswell, 2014). Moreover, qualitative samples tend to be purposive and “information rich” rather than random samples (Creswell, 1998, p. 206). This generic qualitative study has employed a purposive sampling strategy to select “typical” Grade 9 Exploring Technologies students and one teacher, whose study will illuminate the research questions. The application of “typical sampling” was an appropriate sampling strategy because it allowed the study to examine participants who were “likely to behave as most of their counterparts would” (Bamberger, Rugh, & Mabry, 2006, p. 147).

This qualitative study took place in one secondary school within a Catholic board of education in the southern Ontario region of Canada. The specific school was determined by the recommendation of the school board’s research ethics advisors and has been held confidential. A Grade 9 Exploring Technologies class was chosen for two main reasons. First, the *EQUIP* prevention program is most effective for younger rather than older adolescents (Gibbs, 2014; DiBiase, 2010; Bullis, Walker, & Sprague, 2001). Thus, a Grade 9 class that usually consists of younger adolescents was a more appropriate sample for the *EQUIP* prevention program than a Grade 10 or 11 communications technology class with older adolescents. Second, a technological education course was chosen because those courses typically include a unit on film-making technology that was fundamental to the moral narrative film-making aspect of this study.

The student participants were all 14 years of age. The participants consisted of 14 students, and one female teacher. It is important to note that participant numbers and pseudonyms were randomly assigned to all participants in order to ensure anonymity and confidentiality. A synopsis of the participants' demographic data and IEP designations is presented in Table 2.

As noted in Table 2, all the student participants were male. This all male demographic is actually typical of a Grade 9 Exploring Technologies class, which has its roots in the *industrial arts* or *shop*, and is still considered to be a venue for hands on learning and vocational education. An Exploring Technologies class introduces students to a range of broad-based, stereotypically male technological subject areas such as construction technology, manufacturing technology, transportation technology, technological design, and communications technology. The course takes a “shop rounds” approach to the curriculum delivery whereby students focus on particular technological trade areas for a few weeks before moving on to the next technological trade (Ministry of Education, 2009).

Table 2:  
*Student Participant Profiles (N=15)*

Pseudonym	Gender	Age	Group	IEP
Aidan	M	14	Jump Squad	<b>CLD:</b> Cognitive process speed. <b>Accommodations:</b> assistive tech., strategic seating (proximity control), chunked info., extra time. <b>Strengths:</b> Cognitive perceptual reasoning
Ben	M	14	Jump Squad	None
Carl	M	14	T.R.A.S.H	None
Daniel	M	14	The Nerds	<b>CLD:</b> Literacy and math skills. <b>Accommodations:</b> prompt attention, strategic seating (proximity control), extra time, ensure student feels he is a valued member of the class. <b>Strengths:</b> visual processing, verbal skills, motor processing
Elliot	M	14	Jump Squad	None
Frank	M	14	T.R.A.S.H	<b>CLD:</b> Literacy skills. <b>Accommodations:</b> chunked info., time management aids, strategic seating (proximity control), spelling aids on tests. <b>Strengths:</b> visual processing, cognitive functioning
Geoff	M	14	T.R.A.S.H	<b>CLD:</b> Literacy, math and organizational skills. <b>Accommodations:</b> assistive tech., strategic seating (proximity control), chunked info. <b>Strengths:</b> visual arts, tactile learning
Harrison	M	14	The Nerds	None
Ian	M	14	The Nerds	None
Jack	M	14	Jump Squad	None
Kyle	M	14	T.R.A.S.H	<b>BP &amp; CLD:</b> Behaviour management skills (self-regulation), memory (visual and verbal recall) <b>Accommodations:</b> notes during tests (at teacher's discretion), literacy skills, organizational skills, strategic seating (proximity control), prompt attention, assistive tech. <b>Strengths:</b> Cognitive functioning
Liam	M	14	The Nerds	None
Mason	M	14	T.R.A.S.H	<b>BP &amp; CLD:</b> Processing speed, organizational and reading skills <b>Accommodations:</b> strategic seating (proximity control), prompt attention, and assistive technology. <b>Strengths:</b> Peer relationships
Noah	M	14	The Nerds	<b>CLD:</b> Learning skills, attention skills, literacy skills <b>Accommodations:</b> additional time, chunked info., prompt attention <b>Strengths:</b> Visual learner
Owen	M	14	Jump Squad	None

Thinking Error of Group:

Jump Squad (Blaming Others); Nerds (Minimizing/Mislabelling); T.R.A.S.H (Assuming the Worst)  
 IEPs: Communication Learning Disability (CLD), Behaviour Problem (BP)

It is not at all unusual for an Exploring Technologies classroom to consist only or mostly of male students (Stepulevage, 2001). Although girls are not formally excluded from this class, girls tend to avoid stereotypically masculine trade technology based courses (Stepulevage, 2001). Thus, despite the gender asymmetry that characterized this sample, the participants are actually representative of a typical Exploring Technologies class.

Also noted in Table 2, is that half of the students in this class (7/14) had an Individual Education Plan (IEP) that designated a learning disability (LD), a behavioural problem (BP) or both LD and BP. The purposive sampling of students with a higher prevalence of learning disabilities aligned with this studies research question that aimed to examine how the thoughts, feelings and behaviours of students changed according to specific cognitive distortions (self-centered thinking, minimizing/mislabelling, blaming others, assuming the worst) that are addressed by the *EQUIP* program. Youths with learning disabilities typically exhibit higher rates of psychosocial adjustment problems (Sorensen et al., 2003; Pearl & Bay, 1999), and suffer from more social competence and behavioural problems (Merrell, 1991) than their non-learning-impaired peers. Thus, purposefully sampling these students presents an opportunity to examine the *EQUIP – Narrative Film-making* intervention program in a context where students are in the most need and the program has its most pragmatic application.

### **Ethical Considerations**

McGinn (2013) has explained that researchers have a responsibility to “central principles related to respecting individual autonomy and dignity, contributing to individual and social well-being, and promoting justice,” which necessitate the importance of “seeking free and informed consent, protecting privacy and confidentiality, considering risks and potential benefits, acting

fairly and equitably, attending to vulnerabilities avoiding conflicts of interest, and ensuring the competence of the researcher” (p. 4).

**Confidentiality.** Before commencing fieldwork at the research site, it was my responsibility to preserve the confidentiality and anonymity of the study participants, the teacher, and the identity of the particular school where the study took place. None of the data collection material included school, student or teacher names. Student questionnaires were first coded with numbers assigned to each student to increase the level of anonymity of their responses but still allow comparison of individual students’ thoughts, feelings and behaviours at each of the three questionnaire time points. These numbers were later converted to pseudonyms to ensure student anonymity with regard the final write-up of the manuscript. In addition, the teacher was also assigned a pseudonym for the purpose of ensuring anonymity. Any future publications will only refer to study participants by their pseudonyms.

**Informed consent and child assent.** All participants and the participating school and school board were informed of the research study purpose. Since Canada has not established a legally fixed age when youth are deemed capable of providing their own informed consent to participate in research, this study considered the age of majority (18) to be a relevant marker (McGinn, 2013). Given that most students in a Grade 9 classroom are under the age of 18, parents or guardians were asked to provide informed consent on behalf of their adolescent child. The order of consent began with the school principal. A letter of invitation and consent form was sent to the school principal in order to receive permission to complete the research at his/her school. The principal consented to facilitate the administration of the other teacher and parent/guardian letter of invitation consent forms and the student assent forms. The Exploring Technologies teacher provided informed consent to allow the research to take place in his/her

classroom and to participate in the Teacher Questionnaires and Teacher Interview. At this point, the parent/guardian letters of invitation and consent forms were sent out. The letter of invitation and the informed consent forms explained that parents/guardians and students were free to choose to, or not to participate in the research and this choice would not influence the student's evaluation in the course. The forms also clarified that any responses on questionnaires and/or interviews were confidential; no names appeared on the questionnaire responses that were submitted for data analysis. Once parental consent was received, students were asked to provide assent via the student assent form for minors. A school administrator collected all parent/guardian and student forms. The letters of invitation and informed consent and child assent forms are available in Appendices D through H.

Although the informed consent information explained that students who chose not to (or whose parents do not consent for their child to) participate in the research would be taught an alternate character education program that would appear similar to the activities of the participating students, there were no participants who declined to participate.

**Document security.** Only the researcher and the research advisor had access to the data that was collected. All digital documents related to this study were stored on a password-protected computer and any paper documents were stored in a locked file cabinet in the researcher's home. After study completion (October, 2015) all documentation including questionnaires, transcribed interview responses, and the researcher's observational field notes will be permanently deleted and/or shredded at the researcher's home.

### **Trustworthiness**

**Corroborating evidence.** Anfara et al. (2002) advised qualitative researchers not to rely exclusively on a single source of data for drawing conclusions. In order to neutralize any

inherent bias within a particular data source, this qualitative study collected multiple sources of data (questionnaires, interviews and researcher observational protocol report) and consulted multiple voices (the voices of students, the teacher and the researcher) to triangulate the data for this study. These triangulated data sources provided corroborative evidence that allowed the findings obtained from one data source to be verified or challenged by other sources. The final conclusions were based on converging evidence that led to viable interpretations of the collected findings (Anfara et al., 2002).

**Refutability.** Anfara et al. (2002) were also concerned with the integrity and reputability of the qualitative research approach. According to Anfara and colleagues (2002), qualitative researchers must be held accountable to report their methods and study findings with enough clarity and detail to allow their readers and reviewers to judge the quality of the work in terms of what is acceptable and what is refutable. Analytical openness was encouraged in this study by using tables to present data in a format that could foster public inspection and criticism. Table 1 provided the reader with the research questions in the left column that were cross-referenced to the questions' corresponding data sources in the right column. In Anfara et al.'s (2002) view, the utilization of this type of matrix can help dissertation committees and research reviewers ensure that the sources of data were composed of the appropriate material for addressing the study's main questions.

Moreover, Tables 3 to 7 offered the reader a consolidated tabular representation of the themes (both the theoretical framework themes and spontaneously recurring themes) that emerged from the large quantity of collected data. This tabular presentation was in adherence to Anfara and colleagues' (2002) call for distilling "reams of data" in the form of "words and acts of the participants" into "manageable chunks" of "meaning and insights" (p. 32). These tables

provided me with an initial iteration of analysis and simultaneously made this aspect of analysis open to public inspection.

**Replicability.** Rigor, as defined by Anfara et al. (2002), is the attempt to make data sources, collection, analysis and explanatory schemes as replicable as possible. Anfara and colleagues assert that it is not acceptable for qualitative researcher's to merely state that "themes emerged" without defending the credibility of the methods used to generate the thematic interpretations. Themes emerged in this study according to the pre-set structure of Gibb's co-primacy theoretical framework (thoughts, feelings and behaviours) and were structured according to time points (before, during and after the *EQUIP – Narrative Film-making Program*). Themes were also assessed according to methods of emotion coding and values coding as proposed by Miles and colleagues (2014). Replicability of this study's analytical process would require the use of *a priori categories* set according to Gibbs' (2014) co-primacy theoretical framework (students' thoughts, feelings and behaviours), and the use of emotion and values coding methods to detect recurring patterns that answer the study research questions according to the emergence of salient, converging themes.

### **Potential Research Bias**

This study's theoretical framework was fundamentally framed by Gibb's (2014) co-primacy theory and further defined by a synthesis of narrative theory, psychocinematics (the use of cinematic techniques to sway emotions and change thoughts) and theory of mind. Gibbs (2014) co-primacy theory of cognitive and care-based moral development was used to disseminate a set of *a priori categories* of: students' thoughts, students' feelings, student's behaviour, student's experiences with the integrated program, teacher's experiences with the program and teacher's observations of student's thoughts, feelings and behaviour as the eight



overarching classifications of my data. However, this practice may be questioned because of its potential to limit the richness of the emerging themes. Humphrey and Scapens (1996) suggested that the predetermined categories must be open to challenge and critical dialogue so that they can be further “refined as a result of the research process (p. 88).

### **Study Limitations**

This chapter has outlined how qualitative studies are a valuable means of researching the complex relationships between phenomena, context and subjective experience in real-life educational settings. However, as with all research, qualitative research is not without limitations. A salient limitation is that qualitative studies do not intend to generalize their findings in the conventional sense, but rather seek to gain insights, thoughts, and perceptions of the participants (Hodkinson & Hodkinson, 2001). While it is arguable that the findings of this study have potential for thematic generalizability (Creswell, 2013) and may provide provisional truths about how Grade 9 Exploring Technologies classes will experience the integrated *EQUIP – Narrative Film-making Program*, this study will not establish the probability that the data is representative of Grade 9 Exploring Technologies classes in general. Further research would be necessary to verify whether the findings from this study would generalize elsewhere.

### **Restatement of the Area of Study**

The present study examined how the *EQUIP – Narrative Film-making Program* influenced students’ thoughts, feelings and behaviours at the before, during, and after intervention time points. The study explored how the teacher’s observations of the students’ thoughts, feelings and behaviours changed (or did not change) before, during, after the *EQUIP – Narrative Film-making* intervention. Furthermore, the study sought to determine the students’ and the teacher’s perceptions of the benefits in terms of the learning experience and pedagogical

experience. Finally, the study intended to ascertain how the themes that emerge from the data fulfilled (or did not fulfill) Ontario's character education learning expectations.

### **Summary of Chapter Three**

This chapter detailed the methods used in this qualitative study of one Grade 9 Exploring Technologies class's experience with the *EQUIP – Narrative Film-making Program* for moral education. First the study's purpose and research questions were stated. Next, it was explained that this study was qualitative in its intentions as it aimed to interpret findings according to the meaning that participants brought to phenomena in its natural context rather than test hypotheses in a controlled environment. Furthermore, Chapter Three presented a rationale for a *generic* qualitative approach, given that this study was not defined according to the tenets of grounded theory, case study, phenomenology, or any of the other traditional genres of qualitative inquiry.

Chapter Three elaborated on the research methodology and discussed my post-positive and interpretive epistemological assumptions, and my practical and applied theoretical positioning. The research design was detailed and the triangulated sources of questionnaires, participant interviews and researcher observations were discussed. In addition, a table presented the research questions in relation to the triangulated data sources. The data collection procedures were described and the methods of the coding procedures were provided. A table of the participants' demographics was presented, and the study's purposive sampling strategy was explained. This chapter also discussed the study's ethical considerations such as confidentiality, the informed consent and assent of participants, and issues regarding document security. Furthermore, Chapter Three discussed the study's trustworthiness, potential research bias and limitations of the study. The final two sections restated the area of study and summarized Chapter Three.

## **CHAPTER FOUR: RESULTS**

The purpose of this study was three-fold: 1) to examine how the *EQUIP – Narrative Film-making Program* influenced student's thoughts, feelings, and behaviours; 2) to explore the students' and the teacher's perception of their experience with the program; and 3) to assess whether or not the integrated *EQUIP - Narrative Film-making program* addressed the goals of Ontario's character education initiative. Each of the two primary and three secondary research questions were considered according to a set of triangulated qualitative data sources that addressed specific portions of the research questions, as indicated by Table 1. Presented in this chapter are the analyses of the data sources of this study: student and teacher questionnaires, student and teacher interviews, and researcher observation protocol reports. The analysis of each data source was presented in table format. The results of each primary and secondary research question were also structured according to table format to address each particular question with a synthesis of data sources relevant to each question. The results were further distilled into a set of salient themes that addressed each research question. This chapter concluded with a summary of the research findings.

### **Data Analysis**

The qualitative analysis took an interpretive approach toward the data in order to decipher the classroom phenomenon according to the meanings that study participants brought to their experience (Creswell, 1998). NVivo software was used to organize the data. Each data source was coded separately and presented in table format , then each source was aligned to its corresponding research question for a synthesized response.

Table 1:  
*Research Questions in Relation to Triangulated Data Sources*

Research Question	Data Source
Primary Questions	
3. How did students' thoughts, feelings and behaviours change (or not change) before, during, after the integrated <i>EQUIP – Narrative Film-making</i> intervention in regard to a set of specific cognitive distortions (self-centered thinking, minimizing/mislabelling, blaming others, assuming the worst) that are addressed by the <i>EQUIP</i> program?	<ul style="list-style-type: none"> <li>• Student Questionnaires (Before, During &amp; After)</li> <li>• Teacher Questionnaires (Before, During &amp; After)</li> <li>• Researcher Observation Protocol Reports (Sections 1, 2, 3, &amp; 6)</li> </ul>
4. How did the teacher's observations of the students' thoughts, feelings and behaviours change (or not change) before, during, after the integrated <i>EQUIP – Narrative Film-making</i> intervention in regard to the cognitive distortions addressed by the <i>EQUIP</i> program?	<ul style="list-style-type: none"> <li>• Teacher Questionnaires (Before, During &amp; After)</li> <li>• Researcher Observation Protocol Reports (Section 6)</li> </ul>
Secondary Questions	
4. How did students perceive the <i>EQUIP-Narrative Film-making</i> learning experience?	<ul style="list-style-type: none"> <li>• Student Interviews</li> <li>• Researcher Observation Protocol Reports (Sections 4 &amp; 6)</li> </ul>
5. How did the teacher perceive the pedagogical experience of the <i>EQUIP-Narrative Film-making program</i> ?	<ul style="list-style-type: none"> <li>• Teacher Questionnaires (Before, During &amp; After)</li> <li>• Teacher Interview</li> <li>• Researcher Observation Protocol Reports (Sections 5 &amp; 6)</li> </ul>
6. How did the themes that emerge from the data fulfill (or not fulfill) Ontario's character education learning expectations?	<ul style="list-style-type: none"> <li>• Student Questionnaires (Before, During &amp; After)</li> <li>• Teacher Questionnaires (Before, During &amp; After)</li> <li>• Student Interviews</li> <li>• Teacher Interview</li> <li>• Researcher Observation Protocol Reports (all sections)</li> </ul>

### Student Questionnaires

First, the analysis examined the student questionnaires that were administered before, during, and after the intervention. Each student's questionnaire was coded according to the categories of thoughts, feelings, and behaviours in relation to the student's responses to four vignettes that illustrated the four specific thinking errors that were addressed by the *EQUIP* program (self-centered thinking, assuming the worst, blaming others, and minimizing/mislabelling). For example, students were presented with a self-centered thinking error vignette such as: "Getting what you want is the only important thing," and were asked to respond to questions regarding that vignette. Table 3 presents the codes that emerged from the *a priori* categories. A short form for each code was listed and used in Table 4.

The analysis of each data source was organized and presented in table format. Tables 4, 5 and 6 have incorporated Ward's (2007) method of "quantifying qualitative data," which incorporates a scientific construct to present the numeric frequency of each code in order to enhance the understanding of the data and to promote the potential for the results to inform policy decision making (p. 9). According to Ward (2007) "qualitative researchers may criticize [the] quantification of qualitative data, suggesting that such an inversion sublimates the very qualities that make qualitative data distinctive: narrative layering and textual meaning. But assessment in the university (and the policy implications that flow from it) demands that the data are presented within a scientific construct" (p. 10).

Table 3  
*Categories and Analysis Codes*

Categories	Analysis Codes
1. Thoughts	<ul style="list-style-type: none"> <li>• Agreed with Thinking Error (A w TE)</li> <li>• Disagreed with Thinking Error (DA w TE)</li> <li>• Ambiguous (A)</li> <li>• Correct Identification of Thinking Error (✓ ID of TE)</li> <li>• Incorrect Identification of Thinking Error (✗ ID of TE)</li> <li>• Not available or applicable (NA)</li> </ul>
2. Feelings	<ul style="list-style-type: none"> <li>• Cared about the other person or victim (✓Cared re: OP)</li> <li>• Did not care about the other person (✗ Care re: OP)</li> <li>• Stated approving emotion (Aprov Em)</li> <li>• Stated disapproving emotion (Dis Aprov Em)</li> <li>• Ambiguous (A)</li> <li>• Not available or applicable (NA)</li> </ul>
3. Identification of Consequences of Problem Behaviour	<ul style="list-style-type: none"> <li>• Recognized consequences (✓RC)</li> <li>• Did not recognize consequences (✗ RC)</li> <li>• Ambiguous (A)</li> <li>• Not available or applicable (NA)</li> </ul>
4. Suggestions for Behavioural Modifications	<ul style="list-style-type: none"> <li>• General reference to calming down (Calm Down)</li> <li>• Specific reference to breathing exercises (✓Breath Ex)</li> <li>• Specific reference to self-talk (✓Self Talk)</li> <li>• Specific reference to thinking ahead (✓T Ahead)</li> <li>• Specific reference to thinking of the other person (✓T of OP)</li> <li>• Referred to reflecting back on actions (✓Ref Back)</li> <li>• Referred to support from family-friends-therapist (Soc Sup)</li> <li>• Vague – just don't do it (Vague)</li> <li>• Not available or applicable (NA)</li> </ul>
5. Other	<ul style="list-style-type: none"> <li>• Codes specified according to emerging concepts</li> </ul>

Table 4  
*Analysis of Individual Student Questionnaires (N=14)*

Pseudonym	Intervention Time	ID of Thinking Errors	Expressed Care	Identified Consequence	Suggested Behav. Modification
Aidan	Before	A w TE 2x DA w TE 2x	✓Cared re: OP 1x Dis Aprov Em 2x NA 1x	✓RC 2x Ambig 2x	Soc Sup 1x Vague 3x
	During	DA w TE 4x	✓Cared re: OP 1x Dis Aprov Em 3x	Ambig 4x	Soc Sup 3x Vague 1x
	After	DA w TE 4x ✓ ID of TE 3x ✗ ID of TE 1x	✓Cared re: OP 2x Dis Ap Em 2x Ambig 1x	✓RC 3x Ambig 1x	✓T of OP 1x Soc Sup 2x Vague 1x
Ben	Before	A w TE 1x DA w TE 1x Ambig 2x	Dis Aprov Em 1x Ambig 1x NA 1x	✓RC 3x Ambig 1x	Soc Sup 1x Vague 3x
	During	A w TE 1x Ambig 3x	NA 4x	✓RC 1x ✗ RC 1x Ambig 2x	Vague 4x
	After	A w TE 1x DA w TE 1x Ambig 2x ✓ ID of TE 1x	Aprov Em 1x Dis Aprov Em 2x Ambig 1x	✓RC 3x Ambig 1x	✓T of OP 1x Vague 3x
Carl	Before	A w TE 2x Ambig 2x	✗ Care re: OP 1x Aprov Em 1x Ambig 2x	✓RC 3x Ambig 1x	Vague 4x
	During	A w TE 3x DA w TE 1x	Aprov Em 4x	✓RC 2x ✗ RC 1x Ambig 1x	Vague 1x NA 2x Other: suggested disrespecting teacher
	After	A w TE 2x DA w TE 2x	✓Cared re: OP 2x ✗ Care re: OP 2x Aprov Em 2x Dis Aprov Em 1x Ambig 1x	✓RC 4x	Soc Sup 3x Vague 1x

Table continues

Pseudonym	Intervention Time	ID of Thinking Errors	Expressed Care	Identified Consequence	Suggested Behav. Modification
Daniel	Before	DA w TE 2x Ambig 2x	Dis Aprov Em 2x Ambig 1x NA 1x	✓RC 2x Ambig 1x NA 1x	Vague 4x
	During	DA w TE 3x Ambig 1x	✓Cared re: OP 1x Dis Aprov Em 2x Ambig 1x	✓RC 2x Ambig 1x NA 1x	✓Self Talk 1x Soc Sup 1x Vague 2x
	After	DA w TE 3x ✓ ID of TE 1x ✓ ID Self Cen 1x	✓Cared re: OP 3x Dis Aprov Em 1x	✓RC 3x Ambig 1x	✓T of OP 1x ✓T Ahead 1x Vague 2x
Elliot	Before	A w TE 2x DA w TE 1x Ambig 2x	✓Cared re: OP 2x Aprov Em 1x Dis Aprov Em 1x Ambig 1x	✓RC 2x ✗ RC 2x	Vague 4x
	During	DA w TE 3x ✓ ID of TE 1x	✓Cared re: OP 1x Dis Aprov Em 4x	✓RC 3x Ambig 1x	Vague 4x
	After	DA w TE 4x ✓ ID of TE 3x	✓Cared re: OP 4x Dis Aprov Em 3x	✓RC 3x Ambig 1x	✓T Ahead 1x Vague 3x
Frank	Before	A w TE 1x DA w TE 1x Ambig 2x	Aprov Em 1x Dis Aprov Em 2x Ambig 1x	✓RC 4x	Vague 4x
	During	A w TE 1x DA w TE 3x	Dis Aprov Em 2x Ambig 2x	✓RC 3x ✗ RC 1x	Vague 4x
	After	DA w TE 4x	✓Cared re: OP 2x Aprov Em 1x Ambig 2x	✓RC 3x Ambig 1x	✓T of OP 2x Vague 2x
Geoff	Before	A w TE 1x DA w TE 3x ✓ ID of TE 1x	✓Cared re: OP 2x Dis Aprov Em 2x	✓RC 3x Ambig 1x	Vague 4x
	During	A w TE 1x DA w TE 2x Ambig 1x	✓Cared re: OP 1x Dis Aprov Em 3x	✓RC 4x	Vague 4x
	After	A w TE 1x DA w TE 3x ✓ ID of TE 1x	Dis Aprov Em 4x	✓RC 4x	Vague 4x

Table continues



Pseudonym	Intervention Time	ID of Thinking Errors	Expressed Care	Identified Consequence	Suggested Behav. Modification
Harrison	Before	DA w TE 2x Ambig 2x	✓Cared re: OP 2x Dis Aprov Em 1x Ambig 1x	✓RC 4x	Soc Sup 2x Vague 2x
	During	DA w TE 3x ✓ ID of TE 4x	✓Cared re: OP 2x Dis Aprov Em 2x	✓RC 4x	✓T of OP 3x ✓T Ahead 1x
	After	DA w TE 4x ✓ ID of TE 3x ✗ ID of TE 1x	✓Cared re: OP 4x Dis Aprov Em 1x	✓RC 4x	✓T of OP 3x ✓T Ahead 1x
Ian	Before	A w TE 1x DA w TE 1x Ambig 2x	Aprov Em 1x Dis Aprov Em 1x Ambig 2x	✓RC 4x	Vague 1x NA 2x Other: suggested plotting lies more carefully 1x
	During	DA w TE 1x NA 3x	Dis Aprov Em 1x NA 2x Other: expressed frustration re: questionnaire 1x	✓RC 1x Ambig 3x	Soc Sup 4x Note: suggestions to “read a self-help book” may have been sarcasm
	After	DA w TE 2x ✓ ID of TE 1x ✓ ID Self Cen 2x	✓Cared re: OP 3x Dis Aprov Em 3x Ambig 1x	✓RC 3x Ambig 1x	Vague 4x
Jack	Before	DA w TE 2x Ambig 2x ✓ ID of TE 1x	Dis Aprov Em 2x Ambig 2x	✓RC 4x	Soc Sup 1x Vague 3x
	During	DA w TE 3x Ambig 1x ✗ ID of TE 1x	✓Cared re: OP 3x Aprov Em 1x Ambig 1x	✓RC 4x	✓T of OP 2x Vague 2x
	After	✓ ID of TE 4x	✓Cared re: OP 3x Aprov Em 1x Ambig 1x	✓RC 4x	✓Breath Ex ✓T of OP 3x ✓T Ahead 1x Other: suggested self-control 1x

Table continues

Pseudonym	Intervention Time	ID of Thinking Errors	Expressed Care	Identified Consequence	Suggested Behav. Modification
Kyle	Before	A w TE 1x DA w TE 2x Ambig 1x ✓ ID of TE 1x	✓Cared re: OP 1x Aprov Em 1x Dis Aprov Em 2x NA 1x	✓RC 4x	Soc Sup 1x Vague 2x Other: suggested punishment 1x
	During	DA w TE 3x Ambig 1x	Dis Aprov Em 4x	✓RC 3x NA 1x	Soc Sup 1x Vague 1x NA 1x Other: suggested punishment 1x
	After	DA w TE 4x ✓ ID of TE 1x	✓Cared re: OP 3x Dis Aprov Em 4x	✓RC 4x	✓T of OP 1x Soc Sup 2x Vague 1x
Liam	Before	A w TE 1x DA w TE 3x ✓ ID of TE 1x	Dis Aprov Em 4x	✓RC 4x	Calm Down ✓T Ahead 1x Soc Sup 1x Vague 2x
	During	DA w TE 4x	Dis Aprov Em 4x	✓RC 4x	✓T of OP 1x Soc Sup 2x Vague 1x
	After	DA w TE 3x Ambig 1x ✓ ID of TE 3x	Dis Aprov Em 3x Ambig 1x	✓RC 4x	✓T of OP 2x ✓T Ahead 2x
Mason	Before	A w TE 2x Ambig 2x Other: suggested only a 'big deal' in games	Dis Aprov Em 1x Ambig 3x	✓RC 2x ✗ RC 1x Ambig 1x	Soc Sup 2x Vague 1x ✓Ref Back 1x Other: avoid saying anything, both truth and lies get you in trouble
	During	DA w TE 1x Ambig 3x	Ambig 4x	✓RC 2x Ambig 2x	✓T of OP 1x Soc Sup 1x Vague 2x
	After	DA w TE 1x ✓ ID of TE 3x ✗ ID of TE 1x	✓Cared re: OP 4x	✓RC 3x ✗ RC 1x	✓T of OP 1x ✓T Ahead 1x Vague 2x

Table continues

Pseudonym	Intervention Time	ID of Thinking Errors	Expressed Care	Identified Consequence	Suggested Behav. Modification
Noah	Before	A w TE 2x Ambig 2x	✓Cared re: OP 2x Dis Aprov Em 2x	✓RC 3x ✗ RC 1x	Vague 3x NA 1x
	During	A w TE 2x DA w TE 1x Ambig 1x	✓Cared re: OP 1x Aprov Em 1x Dis Aprov Em 1x Ambig 1x	✓RC 1x Ambig 3x	Soc Sup 4x
	After	DA w TE 2x ✓ ID of TE 4x	✓Cared re: OP 3x Dis Aprov Em 1x	✓RC 4x Includes 1x that also recognized consequences for other person: i.e., taking advantage of them	✓Ref Back 1x Soc Sup 2x Vague 1x
Owen	Before	DA w TE 2x Ambig 2x	Dis Aprov Em 2x Ambig 2x	✓RC 3x Ambig 1x	Calm Down 2x Vague 2x
	During	DA w TE 4x	✓Cared re: OP 1x Dis Aprov Em 2x Ambig 2x	✓RC 4x	Soc Sup 1x Vague 3x
	After	DA w TE 4x ✓ ID of TE 2x ✗ ID of TE 1x	✓Cared re: OP 3x Dis Aprov Em 2x	✓RC 4x	✓T of OP 1x ✓T Ahead 3x

Table 5  
*Overall Frequency Trends in Student Questionnaires*

Questionnaire Subject	Intervention Time		
	Before	During	After
Students' Thoughts			
Agreed with Thinking Error	16	8	4
Disagreed with Thinking Error	22	36	36
Correct ID of Thinking Error	4	5	29
Incorrect ID of Thinking Error	0	1	4
Ambiguous Response	22	11	3
ID'd Self-Centered Thinking	0	0	3
No Response Provided	0	0	3
Students' Feelings			
Cared about Other Person/Victim	10	11	36
Did not Care about Other Person/Victim	1	0	2
Stated Approving Emotion	5	2	5
Stated Disapproving Emotion	25	32	27
Ambiguous Response	16	11	8
No Response Provided	4	6	0

Table continues

Questionnaire Subject	Intervention Time		
	Before	During	After
Recognized Consequences of Problem Behaviour			
Recognized Consequences	47	38	53
Did Not Recognize Consequences	4	3	1
Ambiguous Response	9	16	5
No Response Provided	1	2	0
Suggested Behavioural Modifications			
Calm Down	3	0	0
Breathing Exercises	0	0	1
Self-Talk	0	1	0
Think Ahead	1	1	10
Think of the Other Person	0	7	16
Reflect Back on Actions	1	0	1
Social Support / Therapy	13	13	7
Vague – Just Don't Do It	43	29	24
No Response Provided	3	3	0

Table 6  
*Student's Correct Thinking Error Identifications*

Pseudonym	Group	Correct ID of Group Thinking Error	Correct Thinking Error IDs			
			Blame	Assume	Min	Self-Cen.
Aidan	JUMP SQUAD Blaming Others	✓ After	✓ After		✓ After	✓ After
Ben	JUMP SQUAD Blaming Others	✗				✓ After
Carl	T.R.A.S.H Assuming the Worst	✗				
Daniel	THE NERDS Minimizing/Mislabelling	✗	✓ After			✓ After
Elliot	JUMP SQUAD Blaming Others	✓ During ✓ After	✓ During ✓ After		✓ After	✓ After
Frank	T.R.A.S.H Assuming the Worst	✗				
Geoff	T.R.A.S.H Assuming the Worst	✗	✓ Before ✓ After			
Harrison	THE NERDS Minimizing/Mislabelling	✓ During ✓ After	✓ During ✓ After	✓ During	✓ During ✓ After	✓ During ✓ After
Ian	THE NERDS Minimizing/Mislabelling	✗	✓ After			✓ After
Jack	JUMP SQUAD Blaming Others	✓ Before ✓ After	✓ Before ✓ After	✓ After	✓ After	✓ After
Kyle	T.R.A.S.H Assuming the Worst	✗	✓ After			✓ Before
Liam	THE NERDS Minimizing/Mislabelling	✓ After	✓ Before ✓ After		✓ After	✓ After
Mason	T.R.A.S.H Assuming the Worst	✓ After	✓ After		✓ After	✓ After
Noah	THE NERDS Minimizing/Mislabelling	✓ After	✓ After	✓ After	✓ After	✓ After
Owen	JUMP SQUAD Blaming Others	✓ After	✓ After			✓ After

Table 4 presented the analysis of the individual student questionnaires. Table 5 outlined the overall frequency trends in the student questionnaires and Table 6 presented the data of students' correct thinking error identifications.

### **Teacher Questionnaires**

Next, the analysis examined the before, during, and after intervention teacher questionnaires. These questionnaires were coded according to the teacher's reports on students: thoughts (their ability to recognize their own thinking errors and their ability to recognize the thinking errors of others); feelings (their ability to recognize their own emotions in response to activating events and their ability to recognize others' emotions in relation to activating events); and behaviours (their ability to control their thoughts and emotions to attain positive outcomes). Table 7 presents the codes from the teacher questionnaire, which consists of short summaries of the teacher's responses.

### **Student Interviews**

At the end of the intervention, three students were randomly selected to take part in a short interview. The researcher went down the class list and selected every fifth student to compile a total of three students. The interviews captured data regarding how the students perceived the *EQUIP-Narrative Film-making* learning experience. Table 8 presents Kyle, Noah, and Owen's responses according to the interview questions.

### **Teacher Interview**

At the end of the unit, the teacher also took part in a short interview to capture data regarding how she perceived the pedagogical experience of teaching the *EQUIP-Narrative Film-making program*. The analysis is laid out in Table 9.

Table 7  
*Analysis of Teacher Questionnaires*

Teacher's Observations	Intervention Time		
	Before	During	After
Report on students' recognition of their own Thinking Errors	<ul style="list-style-type: none"> <li>• Each student is unique</li> <li>• Students are more critical of self than of others</li> <li>• Students shift discomfort of self-blame by blaming others</li> </ul>	<ul style="list-style-type: none"> <li>• Teacher noted improvements in students' ability to recognize their own thinking errors</li> <li>• Teacher observed that students still continue to blame others</li> </ul>	<ul style="list-style-type: none"> <li>• Teacher noted improvements in students' self-awareness of thinking errors</li> <li>• Teacher stressed the need for "in the moment (context specific) reminders to students"</li> <li>• Teacher stressed the need for repetition (review and reminders) of the <i>EQUIP</i> concepts</li> </ul>
Report on students' recognition of others' Thinking Errors	<ul style="list-style-type: none"> <li>• Easier for students to recognize self-centeredness of others than of self and are especially critical when they are not in the situation themselves</li> <li>• Students need to pay attention to recognize their self-centeredness</li> </ul>	<ul style="list-style-type: none"> <li>• Teacher noted improvements in students' ability to recognize others self-centeredness.</li> <li>• REASON: Students have learned the meaning of "self-centered"</li> </ul>	<ul style="list-style-type: none"> <li>• Teacher noted improvements in students' ability to recognize the thinking errors of others</li> <li>• Teacher pointed out the potential for students to forget the <i>EQUIP</i> concepts</li> <li>• Teacher stressed the need for continued reinforcement</li> </ul>
Report on students' recognition of their own Emotions in Relation to Activating Events	<ul style="list-style-type: none"> <li>• It is challenging for teens to recognize their own emotional reactions</li> <li>• Students need lessons in recognizing emotions before reacting</li> </ul>	<ul style="list-style-type: none"> <li>• Teacher noted improvements in students' self-awareness and how to control reactions</li> <li>• Teacher noted improvements in students' ability to spot their own emotions in relation to thinking errors</li> </ul>	<ul style="list-style-type: none"> <li>• Teacher noted improvements in students' ability to recognize their emotions and regulate their behaviour</li> </ul>

Table continues



Teacher's Observations	Intervention Time		
	Before	During	After
Report on students' recognition of others' Emotions in Relation to Activating Events	<ul style="list-style-type: none"> <li>• Trigger events are the easiest time for students to recognize the emotions of others</li> </ul>	<ul style="list-style-type: none"> <li>• Teacher did not notice any improvements in students' ability to recognize others' emotional reactions to activating events</li> </ul>	<ul style="list-style-type: none"> <li>• Teacher noted improvements in students' ability to recognize the emotions of others and others needs to self-regulate</li> <li>• Suggested additional lesson to teach students to help calm their peers down</li> </ul>
Report on students' ability to control thoughts and emotions to attain positive outcomes	<ul style="list-style-type: none"> <li>• Students have more ability than we give them credit for</li> <li>• However, some students have learned to moderate their behaviour more than others</li> </ul>	<ul style="list-style-type: none"> <li>• Teacher noted that there is a distinction between students' ability to control their emotions and behaviour and their desire to do so</li> <li>• Teacher observed that students are still not choosing to engage in self-control</li> </ul>	<ul style="list-style-type: none"> <li>• Teacher stressed the importance of proactive intervention at the adolescent stage rather than later in life</li> <li>• Teacher stressed the importance of refreshing the <i>EQUIP</i> concepts</li> <li>• Teacher stressed the need for the continued practice self-regulation skills</li> </ul>

Table 8  
*Analysis of Student Interviews (N=3)*

Students' Learning Experience	Enjoyed Most	Most Important Thing Learned from <i>EQUIP</i>	Ability to Describe Character's Thinking Error Trajectory (pos. & neg.)	Ability to Relate Character's Experience to Real World	Recommended Changes
Kyle	Film-making and script writing	Learning to think ahead before acting	<p>Correctly described:</p> <ul style="list-style-type: none"> <li>• His character's thinking error (assuming the worst)</li> <li>• The negative outcomes associated with that kind of thinking (violence).</li> <li>• Described behaviour modif. techniques used by his character (calming himself down) to achieve positive outcomes.</li> </ul>	<p>Described a similar situation where he assumed the worst and thought another student took his books (when I fact that was not the case).</p>	<p>Complained about the research questionnaires (took too much effort to write)</p> <p>Suggested that equal distribution of the group work should be assured.</p> <p>Researchers NOTE: Kyle was in Carl's group (Carl was disruptive and non-contributing through much of the project).</p>
Noah	Team-work and getting along with class mates	<p>Learning how to cooperate with class mates</p> <p>Learning to think about others and not be self-centered</p>	<p>Correctly described:</p> <ul style="list-style-type: none"> <li>• His character's thinking error (minimizing bullying behaviour)</li> <li>• The negative outcomes associated with that kind of thinking (trouble from principal).</li> <li>• Described the behaviour modif. techniques used by his character (thinking ahead) to achieve positive outcomes.</li> </ul>	<p>Described a situation in which one of his peers had to change schools due to severe bullying. He showed empathy for that student.</p>	<p>Recommended that future projects continue to allow students to engage in group work.</p>

Table continues

Students' Learning Experience	Enjoyed Most	Most Important Thing Learned from <i>EQUIP</i>	Ability to Describe Character's Thinking Error Trajectory (pos. & neg.)	Ability to Relate Character's Experience to Real World	Recommended Changes
Owen	Movie-making	<p>Learning to think of the consequences of behaviour</p> <p>Learning behaviour modification techniques</p>	<p>Correctly described:</p> <ul style="list-style-type: none"> <li>• His character's thinking error (blaming others and not taking responsibility for actions)</li> <li>• The negative outcomes associated with that kind of thinking (caught cheating and got a zero on the test).</li> <li>• Described the behaviour modif. techniques used by his character (thinking ahead) to achieve positive outcomes.</li> </ul>	<p>Suggested that blaming others is a common behaviour that students engage in everyday.</p> <p>Recognized the need for students to think ahead to consequences and take responsibility for their actions.</p>	<p>Recommended providing students with an exemplar movie at the beginning of the project so students "had something to go by"</p>

Table 9  
*Analysis of Teacher Interview (N=1)*

Teacher's Pedagogical Experience	Teacher (Nicole)
Enjoyed Most	<p>Nicole enjoyed observing the students engage with the program, comprehend the concepts and produce good project material.</p> <p>Nicole was proud of the students work.</p>
Most Important Thing Learned from Teaching the <i>EQUIP</i> Program	<p>Nicole suggested that the <i>EQUIP</i> program is beneficial for teachers to use in every classroom.</p> <p>She believed that the program helps students and teachers address behaviour problems “immensely”</p> <p>Nicole stressed the importance of teaching the <i>EQUIP</i> program right at the beginning of the semester to set-up a language for discussing behavioural issues throughout the remainder of the semester.</p>
Future Applications of <i>EQUIP</i> in the Classroom	<p>Nicole thought it would be helpful to create an <i>EQUIP</i> reference chart that teachers could refer students to.</p> <p>She believes this chart will be useful when teachers are dealing with actual behavioural issues in the classroom – teachers could refer the student to the chart as they discuss the thinking and behaviour problem.</p>
Recommended Changes	<p>Nicole suggested that the <i>EQUIP</i> program material should be clustered and chunked into smaller pieces of information for younger adolescents.</p> <p>Again, she suggested creating a reference chart or poster as an everyday visual reminder.</p> <p>** She stressed the importance of generating visual learning aids for technology classes that consist mostly of visual learners.</p>

### Researcher's Observation Protocol Reports

Throughout the duration of the unit, the researcher recorded observational notes in the protocol report to gather data that addressed the two primary research questions regarding the intervention's influence on student's thoughts, feelings, and behaviours, and the three secondary research questions regarding what it was like for the teacher and student to experience the unit and how the integrated *EQUIP - Narrative Film-making program* addressed the goals of Ontario's character education initiative. The researcher intended to focus on the behaviour and phenomena occurring in the classroom rather than her interpretation of it. In this sense, the research engaged in observation to study the *EQUIP - Narrative Film-making program* learning phenomena as an "insider" while still remaining an "outsider". Reports of the behaviour and phenomena were documented with full descriptions and as much specificity and objectivity as possible.

Table 10 presents the data according to early, middle, and late intervention times (divided across the top of the table) as they correspond to the researcher's observations of students' thoughts, feelings, and behaviours (along the left side column). In addition to these observations, Table 10 also presents the researcher's observations regarding the students' reception of the unit, the teacher's reception of the unit and any other unanticipated observations (in the final three rows).

Table 10  
*Analysis of Researcher's Observation Protocol Reports (N=1)*

Researcher's Observations	Intervention Time		
	Early-Intervention	Mid-Intervention	Late-Intervention
Observations of students' thoughts	<ul style="list-style-type: none"> <li>• <i>EQUIP</i> program provided a “shared language” to refer to specific thinking and behavioural problems               <ul style="list-style-type: none"> <li>○ Eg. Liam –recognizing his own self-centeredness – he instead acted according to the interests of his group members</li> <li>○ Eg. Carl – understanding the concept of minimizing in terms of how he referred to the Pope’s stealing of a chocolate bar to minimize his own stealing.</li> </ul> </li> <li>• Students had difficulty shifting from own perspective to perspective of others</li> <li>• Students lacked awareness of their potential to change outcomes               <ul style="list-style-type: none"> <li>○ Eg. Jack –believed that positive or negative consequences are a result of the decision of the person in authority rather than on the students’ behaviour.</li> </ul> </li> <li>• Students required constant reminders of <i>EQUIP</i> concepts</li> </ul>	<ul style="list-style-type: none"> <li>• Students were able to connect the components of <i>EQUIP</i> (Activating Event, Mind Activity, Body Reaction) to the beginning and middle parts of the story arc.</li> <li>• The task of developing stories that mapped <i>EQUIP</i> components to the story arc helped students to recognize any weaknesses in their understanding of certain <i>EQUIP</i> concepts - - this required them to ask for further clarification – presented teachable moments.</li> <li>• Students were able to grasp the concept of re-authoring the middle of the story to gain a better outcome (conclusion)</li> <li>• Students could imagine appropriate dialogue for their character’s mental state and confronted/ corrected each other regarding authentic vs. “fake” character dialogue</li> <li>• Students slowed down to think through character lines – to ensure they didn’t sound too “fake”</li> <li>• Students took the acting and role-playing fairly seriously (though they still had fun with it)</li> </ul>	<ul style="list-style-type: none"> <li>• The screening of the films was a good opportunity for further discussion and review of <i>EQUIP</i> concepts</li> <li>• Students were excited to identify the thinking errors being portrayed by other groups’ movies during the film screenings</li> </ul>

Table continues

Researcher's Observations	Intervention Time		
	Early-Intervention	Mid-Intervention	Late-Intervention
Observations of students' feelings	<ul style="list-style-type: none"> <li>• Students had ambiguous feelings re: thinking errors. Many believed the errors were wrong but that sometimes you needed to do the wrong thing to get what you want.               <ul style="list-style-type: none"> <li>◦ Eg. Ben –thought lying was wrong but you sometimes needed to lie to get what you want.</li> </ul> </li> <li>• Students had difficulty shifting from their own perspective to the perspective of others, thus their ability to empathize was hampered.</li> <li>• Students could empathize with physically bullying but could not empathize with a student who had a pair of running shoes stolen from an unattended gym bag (they thought it was the students' own fault).</li> <li>• <i>EQUIP</i> helped students empathize with fellow students and self-regulate their behaviour               <ul style="list-style-type: none"> <li>◦ Eg. Ben empathized with his group mates; they would be short a member if he left the group as he wanted.</li> <li>◦ Ben self-regulated his behaviour – he decided on his own to stay in his original group without the teacher telling him to.</li> </ul> </li> </ul>	<ul style="list-style-type: none"> <li>• Students empathized with their stories characters (the victim of the story) and presented real world examples to help create dialogue for their story – they debated how to express non-fake sounding feelings</li> <li>• Students thought through scripts, storyboards (planned camera shots) to accurately portray character's emotions.</li> <li>• T.R.A.S.H group was frustrated by the delays caused by Carl's regular distractions               <ul style="list-style-type: none"> <li>◦ The group members self-regulated their feelings of frustration (instead of getting angry they told Carl he was being self-centered and asked him to work on a specific task of rough sketches that kept him focused on an independent task)</li> </ul> </li> </ul>	<ul style="list-style-type: none"> <li>• Movie screening was a venue to discuss thinking errors at a non-threatening distance from personal transgressions</li> <li>• The digital editing process required students to think and feel as their audience would – to take the perspective of their audience</li> </ul>

Table continues

Researcher's Observations	Intervention Time		
	Early-Intervention	Mid-Intervention	Late-Intervention
Observations of students' behaviours	<ul style="list-style-type: none"> <li>• Early in the intervention students' behaviour was disorderly and unfocused.</li> <li>• Challenging to keep students on task during discussion of <i>EQUIP</i> concepts – constant need to prompt attention</li> <li>• Uncontrollably boisterous – talking over each other               <ul style="list-style-type: none"> <li>○ Eg. Particularly boisterous students:</li> <li>○ Carl, Elliot, Jack and Owen.</li> </ul> </li> <li>• Engaged students more with the <i>EQUIP</i> concepts when they were required to follow along with the lesson and make summary charts for their group</li> </ul>	<ul style="list-style-type: none"> <li>• Students in T.R.A.S.H. group continued to be disrupted by Carl's behaviour – they would half-joke with him that he was being “self-centered” just like their protagonist               <ul style="list-style-type: none"> <li>○ The narrative film project provided a nonthreatening way to address Carl's behaviour but behavioural change was usually short lived</li> </ul> </li> <li>• Students engaged in constructive debate and peer-to-peer instruction and learning</li> <li>• Students were using <i>EQUIP</i> language to call each other out on problem behaviour</li> </ul>	<ul style="list-style-type: none"> <li>• Students were focused and engaged in peer-to-peer instruction and learning from each other</li> </ul>
Observations of student's reception of the unit	<ul style="list-style-type: none"> <li>• Students could only take in 5-6 minutes of focussed discussion. Info needs to be chunked into smaller sections</li> <li>• While focused, students engaged in fairly mature discussion about <i>EQUIP</i> concepts and gave good real life examples to consider</li> </ul>	<ul style="list-style-type: none"> <li>• Students were more focused on the unit once the hands-on project began</li> <li>• Students were becoming more cooperative with each other to complete the project – they asked for clarification of concepts but needed reminding to follow proper script format</li> <li>• Students showed enthusiasm for creating movies – “fun”</li> </ul>	<ul style="list-style-type: none"> <li>• Students enjoyed learning the techniques of digital editing</li> <li>• Students showed interest in other groups' movies – in terms of <i>EQUIP</i> content and film techniques</li> <li>• Students were proud of their accomplishments</li> </ul>

Table continues



Researcher's Observations	Intervention Time		
	Early-Intervention	Early-Intervention	Early-Intervention
Observations of the teacher's reception of the unit	<ul style="list-style-type: none"> <li>Teacher showed interest in the potential of <i>EQUIP</i></li> <li>Suggested chunking info.</li> <li>Used example of cartoon angel &amp; devil to explain moral conscience (self-talk)</li> <li>Teacher used <i>EQUIP</i> to help address Carl's disruptive behaviour</li> </ul>	<ul style="list-style-type: none"> <li>Teacher said she enjoyed watching the students create the project material while also having fun</li> <li>Teacher thought students were "getting" the <i>EQUIP</i> concepts but were quick to forget them</li> <li>Teacher thought students grasped <i>EQUIP</i> concepts more easily in story format</li> <li>Teacher was using <i>EQUIP</i> language for general classroom management</li> </ul>	<ul style="list-style-type: none"> <li>Teacher comment: important to refresh <i>EQUIP</i> concepts for use throughout the remainder of the course</li> <li>Teacher used <i>EQUIP</i> concepts as a dismissal technique after a difficult class.</li> <li>Teacher was pleased with students movies</li> </ul>
Other	<ul style="list-style-type: none"> <li>Interesting phenomenon: students' development of group names fostered group cohesion</li> <li>Student fell behind schedule – if done again in the future one additional class period is required to cover the <i>EQUIP</i> curriculum.</li> <li>Challenges regarding Questionnaire 1: <ul style="list-style-type: none"> <li>LDs re: comprehension &amp; literacy skills hampered students' ability to engage and respond to the questionnaire</li> <li>Students complained the questionnaire was too long.</li> </ul> </li> </ul>	<ul style="list-style-type: none"> <li>The project had fallen behind schedule – students worked slower than expected and there were more unexpected shorted classes due to assemblies and other school wide events</li> <li><i>EQUIP</i> - Narrative Film-making lesson booklets were helpful but also needed quick assessable visual references for students</li> <li>Teacher and researcher developed hand-written charts to outline the main points of <i>EQUIP</i> for quick student reference</li> <li>Challenges regarding Questionnaire 2: <ul style="list-style-type: none"> <li>Students complained questionnaire was too long</li> <li>Some responses seemed sarcastic (eg. Ian stated several times "I am like a robot I have no feelings)</li> </ul> </li> </ul>	<ul style="list-style-type: none"> <li>Questionnaire 3: <ul style="list-style-type: none"> <li>Students were relieved this was the last questionnaire (literacy and comprehension skills to the limit)</li> </ul> </li> <li>Student Interviews: <ul style="list-style-type: none"> <li>first 2 randomly selected students declined to participate</li> <li>The next 3 randomly selected students agreed to participate.</li> </ul> </li> </ul>

## Results

**Primary Research Question One: How did students' thoughts, feelings, and behaviours change (or not change) before, during, after the integrated *EQUIP – Narrative Film-making* intervention in regard to a set of specific cognitive distortions (self-centered thinking, minimizing/mislabelling, blaming others, assuming the worst) that are addressed by the *EQUIP* program?**

The first primary research question asked how students' thoughts, feelings and behaviours changed (or did not change) before, during, and after the integrated *EQUIP – Narrative Film-making* intervention in regard to a set of specific cognitive distortions (self-centered thinking, minimizing/mislabelling, blaming others, assuming the worst) that are addressed by the *EQUIP* program. As indicated in Table 1, this first primary question is addressed by the student and teacher questionnaires, and the researcher observational report data sources.

Table 11 presents a synthesized data analysis of the student questionnaires, the teacher questionnaires, and the researcher observational report according to how they address the first primary research question. The initial section of Table 11 reports that there was variation between students in terms of changes in their thoughts, feelings and behaviours before, during, and after the integrated *EQUIP – Narrative Film-making* intervention with regard to the thinking errors vignettes. In order to provide more detail regarding that result I have used two examples.

According to the results presented in Table 3, Aidan experienced considerable improvements across the domains of thoughts, feelings, and emotions. Before the *EQUIP – Narrative Film-making* intervention he agreed with two thinking errors but during and after the intervention he appropriately disagreed with all the thinking errors.

Table 11  
*Analyses' Response to Primary Research Question One*

Research Question	Analysis Response According to Data Source
Primary Question	<i>Data Sources: Student Questionnaires, Teacher Questionnaires, and Researcher Observation Protocol Report</i>
1. How did students' thoughts, feelings and behaviours change (or not change) before, during, after the integrated <i>EQUIP – Narrative Film-making</i> intervention in regard to a set of specific cognitive distortions (self-centered thinking, minimizing/mislabeling, blaming others, assuming the worst) that are addressed by the <i>EQUIP</i> program?	<p><i>DATA SOURCE 1:</i> <i>Student Questionnaires</i></p> <p>Individual Change:</p> <p>Student to student variation was noted in terms of students' before, during, and after intervention</p> <p>a) Thoughts:</p> <ul style="list-style-type: none"> <li>• Students varied in their ability to identify the primary error of self-centered thinking, and the three secondary thinking errors (minimizing, blaming others, and assuming the worst).</li> </ul> <p>b) Feelings:</p> <ul style="list-style-type: none"> <li>• Students varied in their ability to express care for the other person or victim in the thinking error vignette.</li> </ul> <p>c) Behaviour:</p> <ul style="list-style-type: none"> <li>• Students varied in their ability to identify the consequences of problem behaviour.</li> <li>• Students varied in their ability to suggest effective behavioural modifications to improve outcomes after an anger arousing activating event.</li> </ul> <p>Overall Change Trends:</p> <p>a) Thoughts:</p> <ul style="list-style-type: none"> <li>• Continuous decreases in the number of students who inappropriately agreed with thinking errors (i.e. said that the self-centered thinking described in a vignette was okay). <ul style="list-style-type: none"> <li>• 16 Before • 8 During • 4 After</li> </ul> </li> <li>• Increases in the number of students who appropriately disagreed with thinking errors (i.e. said that the self-centered thinking described in a vignette was wrong). <ul style="list-style-type: none"> <li>• 22 Before • 36 During • 36 After</li> </ul> </li> <li>• Increases in students' ability to correctly identify the four thinking errors (self-centered thought, minimizing, blaming others, and assuming the worst). <ul style="list-style-type: none"> <li>• 4 Before • 5 During • 29 After</li> </ul> </li> <li>• Less ambiguity in students' interpretation of thinking errors. E.g. once a student understood that the "everybody cheats – it's no big deal" vignette represented a "minimizing and mislabeling" thinking error, the student no longer maintained ambiguous feelings about that way of thinking. Students become more likely to disagree with that type of thinking.</li> </ul>

Research Question	Analysis Response According to Data Source
<p>Primary Question 1. Continued</p> <p>How did students' thoughts, feelings and behaviours change (or not change) before, during, after the integrated <i>EQUIP</i> – <i>Narrative Film-making</i> intervention in regard to a set of specific cognitive distortions (self-centered thinking, minimizing/mislabelling, blaming others, assuming the worst) that are addressed by the <i>EQUIP</i> program?</p>	<p>b) Feelings:</p> <ul style="list-style-type: none"> <li>Increases in students' indications of care or concern for the other person or for the victim in the vignettes. <ul style="list-style-type: none"> <li>10 Before • 11 During • 36 After</li> </ul> </li> <li>No real change took place regarding approving or disapproving emotions across the intervention time points. <ul style="list-style-type: none"> <li>At each time point students were more likely to state disagreeing emotions (i.e. that makes me feel sad) than agreeing emotions (i.e. that makes me feel good).</li> <li>Approving: 5 Before • 2 During • 5 After</li> <li>Disapproving: 25 Before • 32 During • 27 After</li> </ul> </li> <li>Continuous decreases in students' ambiguous feelings toward thinking errors. <ul style="list-style-type: none"> <li>16 Before • 11 During • 8 After</li> </ul> </li> </ul> <p>c) Behaviour:</p> <ul style="list-style-type: none"> <li>Slight increase in students' ability to recognize consequences of problem behaviour at the end of the intervention. <ul style="list-style-type: none"> <li>47 Before • 38 During • 53 After</li> <li>Note: This minimal increase is because students were already very good at recognizing the negative consequences of problem behaviour even before the intervention began.</li> </ul> </li> <li>Less vague suggestions for behavioral modifications to achieve more positive outcomes. <ul style="list-style-type: none"> <li>43 Before • 29 During • 24 After</li> <li>This result may be explained by students increased ability to make more specific recommendations to the <i>EQUIP</i> program's behavioural modifications.</li> </ul> </li> <li>Increased ability to recommend the behavioural modifications of <i>EQUIP</i> (thinking ahead to consequences, thinking of the other person or victim, the use of breathing exercises, and reflecting back to improve behaviour in the future. <ul style="list-style-type: none"> <li>2 Before • 9 During • 28 After</li> </ul> </li> </ul> <p>d) Other:</p> <ul style="list-style-type: none"> <li>How likely were students to correctly identify the thinking error portrayed in their own groups' moral narrative? <ul style="list-style-type: none"> <li>First interpretation: <ul style="list-style-type: none"> <li>No. Only 8 out of 15 students</li> </ul> </li> <li>Further analysis to explain this surprising result: <ul style="list-style-type: none"> <li>Blaming Others – correctly identified 17 times</li> <li>Self-Centered – correctly identified 13 times</li> </ul> </li> </ul> </li> </ul>

Table continues

Research Question	Analysis Response According to Data Source
<p>Primary Question 1. Continued</p> <p>How did students' thoughts, feelings and behaviours change (or not change) before, during, after the integrated <i>EQUIP</i> – <i>Narrative Film-making</i> intervention in regard to a set of specific cognitive distortions (self-centered thinking, minimizing/mislabelling, blaming others, assuming the worst) that are addressed by the <i>EQUIP</i> program?</p>	<ul style="list-style-type: none"> <li>• Minimizing/Mislabelling – correctly identified 8 times</li> <li>• Assuming the Worst – correctly identified 3 times</li> <li>• According to these results the assuming the worst thinking error was the least recognized</li> <li>• When this group's data was removed from the tally, 7/10 students correctly identified the thinking error of their group's moral narrative.</li> <li>• Interpretation: <ul style="list-style-type: none"> <li>• Perhaps the assuming the worst vignettes were harder to recognize than the other thinking error vignettes and this influenced the overall results of students ability to recognize the thinking error portrayed in their own group's film.</li> </ul> </li> </ul> <p><i>DATA SOURCE 2:</i> <i>Teacher Questionnaires</i></p> <p>a) Thoughts:</p> <ul style="list-style-type: none"> <li>○ Before - Teacher Stated: <ul style="list-style-type: none"> <li>• Stressed that each student is unique in terms of their awareness of their own thinking errors.</li> <li>• <i>Research Interpretation:</i> <ul style="list-style-type: none"> <li>• Supports the results of the analysis of the Individual Student Questionnaires, which shows that the thoughts, feelings, and behaviours of the students varied student to student in terms of self-centered thinking, minimizing/mislabelling, blaming others, and assuming the worst thinking errors.</li> </ul> </li> <li>• Students are more self-critical than critical of others but relieve the discomfort of self-blame by blaming others.</li> <li>• It is easier for students to be critical of others self-centeredness when that student is not in the situation themselves.</li> <li>• Students need to pay attention to recognize their self-centeredness. <ul style="list-style-type: none"> <li>• <i>Research Interpretation:</i> <ul style="list-style-type: none"> <li>• Suggests that students need help to empathize. In <i>EQUIP</i> terminology students need help to "think about the other person."</li> </ul> </li> </ul> </li> </ul> </li> <li>○ During - Teacher Stated: <ul style="list-style-type: none"> <li>• Teacher noted improvements in students' ability to recognize their own thinking errors and also</li> </ul> </li> </ul>

Table continues

Research Question	Analysis Response According to Data Source
<p>Primary Question 1. Continued</p> <p>How did students' thoughts, feelings and behaviours change (or not change) before, during, after the integrated <i>EQUIP</i> – <i>Narrative Film-making</i> intervention in regard to a set of specific cognitive distortions (self-centered thinking, minimizing/mislabelling, blaming others, assuming the worst) that are addressed by the <i>EQUIP</i> program?</p>	<p>the thinking errors of others.</p> <ul style="list-style-type: none"> <li>• <i>Research Interpretation:</i> <ul style="list-style-type: none"> <li>• Supports the results of the analysis of the Overall Frequency Trends in Student Questionnaires, which shows improvements in students' ability to recognize thinking errors in vignettes at the 'during' time point.</li> </ul> </li> <li>• Students continued to blame others.           <ul style="list-style-type: none"> <li>• <i>Research Interpretation:</i> <ul style="list-style-type: none"> <li>• Changing thoughts (thinking errors of blaming others) is a process that takes time and continued reinforcement of the <i>EQUIP</i> curriculum throughout the course.</li> </ul> </li> </ul> </li> </ul> <p>○ After - Teacher Stated:</p> <ul style="list-style-type: none"> <li>• Teacher noted improvements in students' self-awareness of thinking errors and also their awareness of the thinking errors of others.</li> <li>• <i>Research Interpretation:</i> <ul style="list-style-type: none"> <li>• Supports the results of the analysis of the Overall Frequency Trends in Student Questionnaires, which shows improvements in students' ability to recognize thinking errors in vignettes at the 'after' time point.</li> </ul> </li> <li>• Teacher stressed the need for "in the moment (context specific) reminders to students"</li> <li>• Teacher stressed the need for repetition (review and reminders) of the <i>EQUIP</i> concepts</li> </ul> <p>b) Feelings:</p> <p>○ Before - Teacher Stated:</p> <ul style="list-style-type: none"> <li>• It is challenging for teens to recognize their own emotional reactions.</li> <li>• Students need lessons in recognizing emotions before reacting</li> <li>• <i>Research Interpretation:</i> <ul style="list-style-type: none"> <li>• Indicates the need for the <i>EQUIP</i> intervention which addresses those issues</li> </ul> </li> </ul> <p>○ During - Teacher Stated:</p> <ul style="list-style-type: none"> <li>• Noted improvements in students' self-awareness and how to control reactions</li> <li>• <i>Research Interpretation:</i> <ul style="list-style-type: none"> <li>• May relate to students' increased ability to care /have concern for others as indicated in the Overall Trends in Student Questionnaires.</li> </ul> </li> </ul>

Table continues

Research Question	Analysis Response According to Data Source
<p>Primary Question 1. Continued</p> <p>How did students' thoughts, feelings and behaviours change (or not change) before, during, after the integrated <i>EQUIP</i> – <i>Narrative Film-making</i> intervention in regard to a set of specific cognitive distortions (self-centered thinking, minimizing/mislabelling, blaming others, assuming the worst) that are addressed by the <i>EQUIP</i> program?</p>	<ul style="list-style-type: none"> <li>• Did not notice any improvements in students' ability to recognize others' emotional reactions to activating events.</li> <li>• <i>Research Interpretation:</i> <ul style="list-style-type: none"> <li>• The <i>EQUIP</i> program is a work in progress that takes times and needs continued reinforcement.</li> </ul> </li> </ul> <p>○ After - Teacher Stated:</p> <ul style="list-style-type: none"> <li>• Noted improvements in students' ability to recognize the emotions of others and their need to self-regulate (suggested additional lessons to help peers calm down)</li> <li>• Pointed out the potential for students to forget the <i>EQUIP</i> concepts</li> <li>• Stressed the need for continued reinforcement</li> <li>• <i>Research Interpretation:</i> <ul style="list-style-type: none"> <li>• Supports the results of the analysis of the Overall Trends in Student Questionnaires, which suggest that students have more ability to care /have concern for others.</li> <li>• Interesting suggestion to extend <i>EQUIP</i> (additional lessons to help calm peers)</li> <li>• Agreed, the <i>EQUIP</i> program needs continued reinforcement.</li> </ul> </li> </ul> <p>c) Behaviour:</p> <p>○ Before - Teacher Stated:</p> <ul style="list-style-type: none"> <li>• Students have more ability than we give them credit for. However, some students have learned to moderate their behaviour more than others</li> <li>• <i>Research Interpretation:</i> <ul style="list-style-type: none"> <li>• Supports the assumptions of <i>EQUIP</i> that students "have more positive potential than you might think... you may hold them accountable for their actions and seek to inspire them with greater expectations" (DiBiase et al., 2012, p. 3).</li> </ul> </li> </ul> <p>○ During - Teacher Stated:</p> <ul style="list-style-type: none"> <li>• Noted that there is a distinction between students' ability to control their thoughts, emotions, and behaviour and their desire to do so – teacher observed that students are still not choosing to engage in self-control</li> </ul>

Table continues

Research Question	Analysis Response According to Data Source
<p>Primary Question 1. Continued</p> <p>How did students' thoughts, feelings and behaviours change (or not change) before, during, after the integrated <i>EQUIP</i> – <i>Narrative Film-making</i> intervention in regard to a set of specific cognitive distortions (self-centered thinking, minimizing/mislabelling, blaming others, assuming the worst) that are addressed by the <i>EQUIP</i> program?</p>	<ul style="list-style-type: none"> <li>○ After - Teacher Stated: <ul style="list-style-type: none"> <li>• Stressed the importance of proactive intervention at the adolescent stage rather than later in life.</li> <li>• <i>Research Interpretation:</i> <ul style="list-style-type: none"> <li>• Supported by the antisocial behaviour prevention literature, which indicates that students become more resistant to intervention with increasing age (Gibbs, Potter, DiBiase, &amp; Devlin, 2009).</li> </ul> </li> <li>• Teacher stressed the importance of refreshing the <i>EQUIP</i> concepts.</li> <li>• Teacher stressed the need for the continued practice self-regulation skills.</li> </ul> </li> </ul> <p><i>DATA SOURCE 3:</i> <i>Researcher Observation Protocol Reports</i></p> <p>a) Thoughts:</p> <ul style="list-style-type: none"> <li>○ Early Intervention – Researcher Observed: <ul style="list-style-type: none"> <li>• <i>EQUIP</i> program provided a “shared language” to refer to specific thinking and behavioural problems.</li> <li>• <i>Research Interpretation:</i> <ul style="list-style-type: none"> <li>• Although the students had not yet showed improvements in their questionnaires and the teacher had not yet noticed improvements in the student's self-serving distortions during the early intervention time period, the researcher noticed an increased use of <i>EQUIP</i> terminology in the classroom.</li> </ul> </li> <li>• Students had difficulty shifting from own perspective to perspective of others</li> <li>• <i>Research Interpretation:</i> <ul style="list-style-type: none"> <li>• Supported by Student Questionnaire and Teacher Questionnaire results.</li> </ul> </li> <li>• Students lacked awareness of their potential to change outcomes.</li> <li>• <i>Research Interpretation:</i> <ul style="list-style-type: none"> <li>• Supported by Student Questionnaire results.</li> </ul> </li> </ul> </li> <li>○ Mid-Intervention – Researcher Observed: <p>The task of developing stories that mapped <i>EQUIP</i> components to the story arc helped students to recognize any weaknesses in their</p> </li> </ul>

Table continues



Research Question	Analysis Response According to Data Source
<p>Primary Question 1. Continued</p> <p>How did students' thoughts, feelings and behaviours change (or not change) before, during, after the integrated <i>EQUIP</i> – <i>Narrative Film-making</i> intervention in regard to a set of specific cognitive distortions (self-centered thinking, minimizing/mislabelling, blaming others, assuming the worst) that are addressed by the <i>EQUIP</i> program?</p>	<p>understanding of certain <i>EQUIP</i> concepts - - this required them to ask for further clarification – presented teachable moments.</p> <ul style="list-style-type: none"> <li>• Students were able to grasp the concept of re-authoring the middle of the story to gain a better outcome (conclusion).</li> <li>• Students could imagine appropriate dialogue for their character's mental state and confronted/ corrected each other regarding authentic vs. "fake" character dialogue.</li> <li>• Students slowed down to think through character lines – to ensure they didn't sound too "fake."</li> <li>• Students took the acting and role-playing fairly seriously (though they still had fun with it)</li> </ul> <p>○ Late-Intervention – Researcher Observed:</p> <ul style="list-style-type: none"> <li>• The screening of the films was a good opportunity for further discussion and review of <i>EQUIP</i> concepts.</li> <li>• Students were excited to identify the thinking errors being portrayed by other groups' movies during the film screenings</li> </ul> <p>b) Feelings:</p> <p>○ Early Intervention – Researcher Observed:</p> <ul style="list-style-type: none"> <li>• Students had ambiguous feelings re: thinking errors. Many believed the errors were wrong but that sometimes you needed to do the wrong thing to get what you want.</li> <li>• Students had difficulty shifting from their own perspective to the perspective of others, thus their ability to empathize was hampered.</li> <li>• Students could empathize with physically bullying but could not empathize with a student who had a pair of running shoes stolen from an unattended gym bag (they thought it was the students' own fault).</li> <li>• <i>EQUIP</i> helped students empathize with fellow students and self-regulate their behaviour.</li> <li>• <i>Research Interpretation:</i> <ul style="list-style-type: none"> <li>• The results of the Student Questionnaire and the Teacher Questionnaire supported each of these points.</li> </ul> </li> </ul>

Table continues

Research Question	Analysis Response According to Data Source
<p>Primary Question 1. Continued</p> <p>How did students' thoughts, feelings and behaviours change (or not change) before, during, after the integrated <i>EQUIP</i> – <i>Narrative Film-making</i> intervention in regard to a set of specific cognitive distortions (self-centered thinking, minimizing/mislabelling, blaming others, assuming the worst) that are addressed by the <i>EQUIP</i> program?</p>	<ul style="list-style-type: none"> <li>○ Mid-Intervention – Researcher Observed: <ul style="list-style-type: none"> <li>• Students empathized with their stories characters and wanted to accurately portray character's emotions.</li> <li>• T.R.A.S.H group used <i>EQUIP</i> program to self-regulated their feelings of frustration (instead of getting angry they told Carl he was being self-centered and asked him to work on a specific task of rough sketches that kept him focused on an independent task)</li> <li>• <i>Research Interpretation:</i> <ul style="list-style-type: none"> <li>• The results of the Student Questionnaire and the Teacher Questionnaire supported each of these points – i.e. the teacher noted improvements in students' self-awareness and how to control reactions</li> <li>• Students became less ambiguous and more able to explicitly express concern for others (social perspective taking).</li> </ul> </li> </ul> </li> <li>○ Late-Intervention – Researcher Observed: <ul style="list-style-type: none"> <li>• Movie screening was a venue to discuss thinking errors at a non-threatening distance from personal transgressions.</li> <li>• The digital editing process required students to think and feel as their audience would – to take the perspective of their audience</li> <li>• <i>Research Interpretation:</i> <ul style="list-style-type: none"> <li>• These points relate to the students' imagination. In order to discuss the moral movies they needed to imagine themselves in the place of the protagonist.</li> <li>• According to Dewey (1934/2005), the imagination is an instrument of morality that can help individuals construct mental trials of moral scenarios and imagine the consequences of different actions. In Dewey's (1934/2005) view, moral behaviour is dependent upon the person's ability to put himself imaginatively in another person's place.</li> </ul> </li> </ul> </li> </ul> <p>c) Behaviours:</p> <ul style="list-style-type: none"> <li>○ Early Intervention – Researcher Observed: <ul style="list-style-type: none"> <li>• Early in the intervention students' behaviour was disorderly and unfocused.</li> </ul> </li> </ul>

Table continues

Research Question	Analysis Response According to Data Source
<p>Primary Question 1. Continued</p> <p>How did students' thoughts, feelings and behaviours change (or not change) before, during, after the integrated <i>EQUIP</i> – <i>Narrative Film-making</i> intervention in regard to a set of specific cognitive distortions (self-centered thinking, minimizing/mislabelling, blaming others, assuming the worst) that are addressed by the <i>EQUIP</i> program?</p>	<ul style="list-style-type: none"> <li>• Challenging to keep students on task during discussion of <i>EQUIP</i> concepts – constant need to prompt attention</li> <li>• Uncontrollably boisterous – talking over each other</li> <li>• Engaged students more with the <i>EQUIP</i> concepts when they were required to follow along with the lesson and make summary charts for their group</li> </ul> <ul style="list-style-type: none"> <li>○ Mid-Intervention – Researcher Observed: <ul style="list-style-type: none"> <li>• Students in T.R.A.S.H. group continued to be disrupted by Carl's behaviour – they would half-joke with him that he was being "self-centered" just like their protagonist.</li> <li>• <i>Research Interpretation:</i> <ul style="list-style-type: none"> <li>• This observation is supported by Carl's Individual Student Questionnaire results which show only minimal improvements in his social perspective taking and ability to identify and modify thinking errors.</li> </ul> </li> <li>• The narrative film project provided a nonthreatening way to address Carl's behaviour but behavioural change was usually short lived</li> <li>• Students engaged in constructive debate and peer-to-peer instruction and learning</li> <li>• Students were using <i>EQUIP</i> language to call each other out on problem behaviour.</li> </ul> </li> <li>○ Late-Intervention – Researcher Observed: <ul style="list-style-type: none"> <li>• Students were focused and engaged in peer-to-peer instruction and learning from each other.</li> </ul> </li> </ul> <p>d) Other:</p> <ul style="list-style-type: none"> <li>○ Early Intervention – Researcher Observed: <ul style="list-style-type: none"> <li>• Interesting phenomenon: students' development of group names fostered group cohesion.</li> </ul> </li> <li>○ Mid-Intervention – Researcher Observed: <ul style="list-style-type: none"> <li>• None</li> </ul> </li> <li>○ Late-Intervention – Researcher Observed: <ul style="list-style-type: none"> <li>• None</li> </ul> </li> </ul>

Aidan's individual results suggest that he began to understand that self-centered thinking, blaming others, assuming the worst, and minimizing and mislabelling of problem behaviour is not an appropriate way to think. While Aidan was not able to identify any thinking errors before or during the intervention, after the intervention he was able to identify three out of four thinking errors and incorrectly identified one thinking error. Despite the incorrect identification of one thinking error, these results indicate that he was able to effectively use *EQUIP* language to identify cognitive distortions. In addition, Aidan's responses show small improvements in his empathic concern for others (shifted from one time before and during to two times after), his ability to identify consequences (shifted from two recognitions before to three recognitions after and he became somewhat less ambiguous). In addition his suggestions for behavioural modifications shifted from vague non-*EQUIP* recommendations to one *EQUIP* recommendation for empathy in terms of thinking about the other person.

While some students showed considerable improvements in their ability to identify thinking errors, to express care for other people, to identify the consequences of problem behaviour, and to suggest effective behavioural modifications to improve outcomes after an anger arousing event, other students showed only moderate improvements. One student in particular showed only minimal improvement in these areas. Before the intervention Carl agreed with two thinking errors and was ambiguous about two thinking errors. During the middle of the intervention Carl actually increased to three agreements with thinking errors. After the intervention Carl again agreed with two errors but was also able to correctly disagree with two. These results suggest only minimal change in Carl's ability to recognize inappropriate self-centered thinking, minimizing problem behaviour, blaming others and assuming the worst.

Carl's ability to care for others was very weak before the intervention. He showed lack of empathy for others asserting simply that he "had no feelings" or that he just "don't care" and said that he felt that cheating really is "no big deal." Carl's ability to care for others was actually worse at the during time point when he reported approving emotions for all four thinking errors. For example in response to an assuming the worst vignette he stated that "you can't trust anyone in this world accept your family, that's just how it is" and in response to a vignette indicating that lying is okay if you do not know the person Carl said that statement "isn't bothering me." Carl did indicate concern for others two times in the after intervention questionnaire. In response to an assuming the worst vignette stating "if you don't push people around, you will always get picked on," he felt empathy and indicated "it's harsh on how cruel this is". However, he still stated approving emotions for two other thinking errors.

Carl's ability to recognize the consequences of problem behaviour was quite strong before the intervention but did increase slightly after the intervention finished. However, his recommendations for behavioural modifications did not improve much. In fact, at the during time point Carl actually recommended the modification to "disrespect the teacher." Unlike most of the other students, Carl's overall improvements were quite small. These results suggest that the thoughts, feelings and behaviours of the students varied from student to student in terms of self-centered thinking, minimizing/mislabelling, blaming others, and assuming the worst thinking errors at the before, during, and after *EQUIP – Narrative Film-making* intervention time points.

Thus, to determine the overall trends in the thoughts, feelings, and behaviours of students at the before, during, and after time points, a frequency analysis was conducted and the results were exhibited in the "Overall Change Trends" section of Table 11.

**Primary Research Question Two: How did the teacher's observations of the students' thoughts, feelings, and behaviours change (or not change) before, during, after the integrated *EQUIP – Narrative Film-making* intervention in regard to the cognitive distortions addressed by the *EQUIP* program?**

As indicated in Table 1, this second primary question is address by the teacher questionnaires, and the researcher observational report data sources. Table 12 presents a synthesized data analysis of the teacher questionnaires and the researcher observational report according to how they address the second primary research question.

**Secondary Research Question One: How did students perceive the *EQUIP-Narrative Film-making* learning experience?**

As indicated in Table 1, this first secondary question is address by the student interviews and the researcher protocol report. Table 13 presents a synthesized data analyses of the student interviews and researcher protocol report according to how they address the question of how students perceived their learning experience.

**Secondary Research Question Two: How did the teacher perceive the pedagogical experience of the *EQUIP-Narrative Film-making* program?**

As indicated in Table 1, this second secondary question is address by the teacher questionnaires, the teacher interview, and the researcher protocol report. Table 14 presents a synthesized data analyses of the teacher questionnaires, the teacher interviews, and the researcher protocol report according to how they address the question of how the teacher perceived the pedagogical experience.

Table 12  
*Analyses' Response to Primary Research Question Two*

Research Question	Analysis Response According to Data Source
Primary Questions	<i>Data Sources: Teacher Questionnaires and Researcher Observation Protocol Report</i>
2. How did the teacher's observations of the students' thoughts, feelings and behaviours change (or not change) before, during, after the integrated <i>EQUIP – Narrative Film-making</i> intervention in regard to the cognitive distortions addressed by the <i>EQUIP</i> program?	<p><i>DATA SOURCE 1:</i>  <i>Teacher Questionnaires</i></p> <p>NOTE: These results are a summary of the detailed data report provided in the Teacher Questionnaire section of the response to Question 1.</p> <p>a) Thoughts:</p> <ul style="list-style-type: none"> <li>○ From Before to After Time Points - Teacher Suggested: <ul style="list-style-type: none"> <li>• Students' thoughts became more aware of the self-serving biases of the thinking errors that were addressed in the <i>EQUIP – Narrative Film-making</i> prevention program.</li> </ul> </li> </ul> <p>b) Feelings:</p> <ul style="list-style-type: none"> <li>○ From Before to After Time Points - Teacher Suggested: <ul style="list-style-type: none"> <li>• Students' emotions became increasingly more empathic as students became more able to think of the other person (engage in social perspective taking).</li> </ul> </li> </ul> <p>c) Behaviours:</p> <ul style="list-style-type: none"> <li>○ From Before to After Time Points - Teacher Suggested: <ul style="list-style-type: none"> <li>• Stressed the need for continued practice and reinforcement of the <i>EQUIP</i> program in order to narrow the distinction between students' ability to control their thoughts, feelings, and behaviour and their actual desire to do so.</li> </ul> </li> </ul> <p><i>DATA SOURCE 2:</i>  <i>Researcher Observation Protocol Reports</i></p> <p>NOTE: These results include relevant observations made by the researcher when observing the teacher interact with the students, which is derived from the detailed report provided in the Researcher Observation Protocol Reports.</p> <p>a) Thoughts:</p> <ul style="list-style-type: none"> <li>○ From Before to After Time Points – Researcher Observed: <ul style="list-style-type: none"> <li>• The <i>EQUIP</i> program helped to improve students social perspective taking and self-regulation by providing the teacher with a shared language (between teacher and students) for addressing thinking errors.</li> </ul> </li> </ul>

Table continues

Research Question	Analysis Response According to Data Source
<p>Primary Question 2. Continued</p> <p>How did the teacher's observations of the students' thoughts, feelings and behaviours change (or not change) before, during, after the integrated <i>EQUIP</i> – <i>Narrative Film-making</i> intervention in regard to the cognitive distortions addressed by the <i>EQUIP</i> program?</p>	<p>b) Feelings:</p> <ul style="list-style-type: none"> <li>○ From Before to After Time Points – Researcher Observed:           <ul style="list-style-type: none"> <li>• Teacher observed students engage in self-regulation of feelings and anger management.</li> <li>• Example: Ben empathizing with his original group mates and decided on his own, without teacher intervention, to remain in his original group rather than move to his friends' group because the original group needed him.</li> <li>• Example: T.R.A.S.H group self-control of their anger/frustration regarding Carl's disruptive behaviour. The let Carl know (in a half-joking way) that he was being self-centered and tried to refocus him on another task.</li> </ul> </li> </ul> <p>c) Behaviours:</p> <ul style="list-style-type: none"> <li>○ From Before to After Time Points – researcher observed:           <ul style="list-style-type: none"> <li>• The difficulty the teacher had keeping the students focused at the beginning of the intervention but once the teacher involved hands-on activities (chart making, script writing, etc.) the students were must less boisterous and rowdy.</li> </ul> </li> </ul>



Table 13  
*Analyses' Response to Secondary Research Question One*

Research Question	Analysis Response According to Data Source
Secondary Questions	<i>Data Sources: Student Interviews and Researcher Protocol Report</i>
1. How did students perceive the <i>EQUIP-Narrative Film-making</i> learning experience?	<p><i>DATA SOURCE 1:</i>  <i>Student Interviews (Kyle, Noah, and Owen)</i></p> <p>a) Kyle:</p> <ul style="list-style-type: none"> <li>○ Enjoyed film-making and script writing</li> <li>○ He gained knowledge in thinking ahead to avoid negative consequences</li> <li>○ His moral narrative film-making experience allowed him to clearly describe the assuming the worst thinking error in the storied context of his groups' protagonist's experience. He understood the negative consequence was violence and that the protagonist needed to first calm-himself down in order to achieve a more positive outcome.</li> <li>○ He was able to relate the protagonist's experience to a similar situation that he experienced in his own life. He described a situation in which he also assumed the worst and thought another student took his books (when I fact that was not the case). He was able to make the connection between the story and his real life.</li> <li>○ In the future he suggested that equal distribution of the group work should be assured. Note: Kyle was in the T.R.A.S.H group that also included Carl, who was disruptive.</li> <li>○ Other: He complained about the research questionnaires (took too much effort to write)</li> </ul> <p>b) Noah:</p> <ul style="list-style-type: none"> <li>○ Enjoyed the team work and getting along with his classmates</li> <li>○ He gained knowledge in learning how to cooperate with his classmates, learning to think about others and to not be self-centered.</li> <li>○ His moral narrative film-making experience allowed him to clearly describe the minimizing thinking error in the storied context of his groups' protagonist's experience. He understood the protagonist's negative consequence involved getting in trouble from the principal and that the protagonist needed to think ahead before acting in order to achieve a more positive outcome.</li> <li>○ His group created a moral narrative film with a bullying theme to illustrate the minimizing thinking error. Noah was</li> </ul>

Table continues

Research Question	Analysis Response According to Data Source
<p>Secondary Question 1. Continued</p> <p>How did students perceive the <i>EQUIP-Narrative Film-making</i> learning experience?</p>	<p>able to empathize with the bullied victim in his story and relate the story to a real life situation in which one of his peers was bullied so severely he had to change schools.</p> <ul style="list-style-type: none"> <li>○ Noah suggested that if this <i>EQUIP – Narrative Film-making</i> unit was to be conducted with another class, the project should continue to allow students to engage in group work.</li> </ul> <p>c) Owen:</p> <ul style="list-style-type: none"> <li>○ Enjoyed the movie making experience.</li> <li>○ He gained knowledge in learning to think of the consequences of behaviour and learning behaviour modification techniques.</li> <li>○ His moral narrative film-making experience allowed him to clearly describe the blaming others thinking error in the storied context of his groups' protagonist's experience. He understood that his protagonist did not take responsibility for his actions and blamed his own cheating on the person who gave him the cheat sheet. Owen was able to explain that the negative consequences for the protagonist involved getting a zero on the test and that the protagonist needed to think ahead before acting in order to achieve a more positive outcome.</li> <li>○ Owen suggested that the blaming others theme of his movie was a common behaviour that students engage in everyday. He recognized the need for students to think ahead to the consequences and take responsibility for their actions.</li> <li>○ Owen suggested that if this <i>EQUIP – Narrative Film-making</i> unit was to be conducted with another class, the students should be provided with an exemplar movie at the beginning of the project so that students "had something to go by."</li> </ul> <p><i>DATA SOURCE 2:</i> <i>Researcher Observation Protocol Reports</i></p> <p>NOTE: These results include relevant observations made by the researcher when observing the teacher interact with the students, which is derived from the detailed report provided in the Researcher Observation Protocol Reports.</p> <p>a) Early Intervention:</p> <ul style="list-style-type: none"> <li>• Students could only take in 5-6 minutes of focussed discussion.</li> </ul>

Table continues

Research Question	Analysis Response According to Data Source
<p>Secondary Question 1. Continued</p> <p>How did students perceive the <i>EQUIP-Narrative Film-making</i> learning experience?</p>	<ul style="list-style-type: none"> <li>○ Info needs to be chunked into smaller sections.</li> <li>• While focused, students engaged in fairly mature discussion about <i>EQUIP</i> concepts and gave good real life examples to consider.</li> <li>• Interesting phenomenon: students' development of group names fostered group cohesion.</li> <li>• OTHER: <ul style="list-style-type: none"> <li>• Challenges regarding Questionnaire 1: <ul style="list-style-type: none"> <li>○ LDs re: comprehension &amp; literacy skills hampered students' ability to engage and respond to the questionnaire</li> <li>○ Students complained the questionnaire was too long.</li> </ul> </li> </ul> </li> </ul> <p>b) Mid-Intervention:</p> <ul style="list-style-type: none"> <li>• Students were more focused on the unit once the hands-on project began.</li> <li>• Students were becoming more cooperative with each other to complete the project – they asked for clarification of concepts but needed reminding to follow proper script format.</li> <li>• Students showed enthusiasm for creating movies – “fun.”</li> <li>• OTHER: <ul style="list-style-type: none"> <li>• The project fell behind schedule – students worked slower than expected and there were more unexpected shorted classes due to assemblies and other school wide events.</li> <li>• <i>EQUIP Narrative Film-making</i> lesson booklets were helpful but we also needed quick assessable visual references for visual learners. <ul style="list-style-type: none"> <li>• Teacher and researcher developed hand-written charts of the main points of <i>EQUIP</i> for quick student reference.</li> </ul> </li> <li>• Challenges regarding Questionnaire 2: <ul style="list-style-type: none"> <li>○ Students complained questionnaire was too long</li> <li>○ Some responses seemed sarcastic (“I am like a robot I have no feelings”)</li> </ul> </li> </ul> </li> </ul> <p>c) Late-Intervention:</p> <ul style="list-style-type: none"> <li>• Students showed interest in other groups' movies – in terms of <i>EQUIP</i> content and film techniques.</li> <li>• Students were proud of their accomplishments</li> <li>• OTHER: <ul style="list-style-type: none"> <li>• Challenges regarding Questionnaire 3: <ul style="list-style-type: none"> <li>○ Again, students' literacy and comprehension skills were taxed by the questionnaires.</li> </ul> </li> </ul> </li> </ul>

Table continues

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Research Question	Analysis Response According to Data Source
Secondary Question 1. Continued  How did students perceive the <i>EQUIP-</i> <i>Narrative Film-making</i> learning experience?	<ul style="list-style-type: none"><li>○ Student Interviews:<ul style="list-style-type: none"><li>○ The first 2 randomly selected students declined to participate</li><li>○ The next 3 randomly selected students agreed to participate.</li></ul></li></ul>

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Table 14  
Analyses' Response to Secondary Research Question Two

Research Question	Analysis Response According to Data Source
<p>Secondary Questions</p> <p>2. How did the teacher perceive the pedagogical experience of the <i>EQUIP- Narrative Film-making</i> program?</p>	<p><i>Data Sources: Teacher Questionnaires, Teacher Interviews and Researcher Protocol Report</i></p> <p><i>DATA SOURCE 1:</i> <i>Teacher Questionnaires</i></p> <ul style="list-style-type: none"> <li>• The teacher agreed with the <i>EQUIP</i> philosophy of believing in the positive potential of adolescents and the need for a proactive approach: <ul style="list-style-type: none"> <li>• Without previous knowledge of <i>EQUIP</i>, the teacher stated, "Students have more ability than we give them credit for." Thus, the teacher's philosophy aligns well with the philosophy of <i>EQUIP</i>, which believes in the positive potential of adolescents.</li> <li>• The teacher believed in the importance of intervening at the adolescent stage rather than later in life. Her views align with the <i>EQUIP – Narrative Film-making</i> prevention approach. <i>EQUIP</i> is directed toward meeting the proactive needs of the majority of the school that do not have serious problems but may act out under certain circumstances but it also addresses a minority of students who already display at-risk behaviours.</li> </ul> </li> </ul> <p><i>DATA SOURCE 2:</i> <i>Teacher Interviews</i></p> <ul style="list-style-type: none"> <li>• Nicole enjoyed observing the students engage with the program, comprehend the <i>EQUIP</i> concepts and produce good project material.</li> <li>• Nicole was proud of the students work.</li> <li>• Nicole suggested that the <i>EQUIP</i> program is beneficial for teachers to use in every classroom.</li> <li>• She believed that the program helps students and teachers address behaviour problems "immensely."</li> <li>• Nicole stressed the importance of teaching the <i>EQUIP</i> program right at the beginning of the semester to set-up a language for discussing behavioural issues throughout the remainder of the semester. <ul style="list-style-type: none"> <li>• Nicole thought it would be helpful to create an <i>EQUIP</i> reference chart that teachers could refer students to.</li> </ul> </li> <li>• She believes this chart will be useful when teachers are dealing with</li> </ul>

Table continues

Research Question	Analysis Response According to Data Source
<p>Secondary Question 2. Continued</p> <p>How did the teacher perceive the pedagogical experience of the <i>EQUIP</i>-Narrative Film-making program?</p>	<p>actual behavioural issues in the classroom – teachers could refer the student to the chart as they discuss the thinking and behaviour problem.</p> <ul style="list-style-type: none"> <li>• Nicole suggested that the <i>EQUIP</i> program material should be clustered and chunked into smaller pieces of information for younger adolescents.</li> <li>• Again, she suggested creating a reference chart or poster as an everyday visual reminder.</li> <li>• ** She stressed the importance of generating <i>visual</i> learning aids for technology classes that consist mostly of <i>visual</i> learners.</li> </ul>
<p><i>DATA SOURCE 3:</i> <i>Researcher Observation Protocol Report</i></p>	
<ul style="list-style-type: none"> <li>• Teacher showed interest in the potential of <i>EQUIP</i> right from the beginning of the program.</li> <li>• She was engaged and offered helpful suggestions such as: <ul style="list-style-type: none"> <li>• An example of cartoon angel &amp; devil to explain moral conscience (self-talk)</li> <li>• The need to chunk the <i>EQUIP</i> concepts into smaller pieces</li> </ul> </li> <li>• The teacher was using <i>EQUIP</i> concepts to address disruptive behaviour in the classroom.</li> <li>• Teacher said she enjoyed watching the students create the project material while also having fun</li> <li>• Teacher thought students were “getting” the <i>EQUIP</i> concepts but were quick to forget them – she stressed the need for practice and reinforcement</li> <li>• Teacher thought students grasped <i>EQUIP</i> concepts more easily in story format.</li> <li>• Teacher was using <i>EQUIP</i> language for general classroom management.</li> <li>• Teacher comment: important to refresh <i>EQUIP</i> concepts for use throughout the remainder of the course.</li> <li>• Teacher used <i>EQUIP</i> concepts as a dismissal technique after a difficult class.</li> <li>• Teacher was pleased with the students’ movies.</li> </ul>	

**Secondary Research Question Three: How did the themes that emerge from the data fulfill (or not fulfill) Ontario's character education learning expectations regarding demonstrated self-discipline, accepted responsibility for their own behaviour, being equipped with the knowledge and skills necessary for getting along with others both within and beyond school, learning how to interact positively with others in a variety of situations, engaging in thoughtful and non-violent problem-resolution, accepting social responsibility, the competencies to work cooperatively with others, and care about others?**

The third secondary research question asked how the themes that emerged from the data fulfill (or not fulfill) Ontario's character education learning expectations, which require that students: demonstrate self-discipline accept responsibility for their own behaviour, become equipped with the knowledge and skills for getting along with others (both within and beyond school), gain competencies to interact positively with others in a variety of situations, develop an acceptance of social responsibility, gain competencies to work cooperatively with others, gain competencies to care about others, and gain competencies in thoughtful and non-violent problem-resolution.

As indicated in Table 1, this second secondary question is address by the student questionnaires, teacher questionnaires, student interviews, teacher interview, and the researcher protocol report. Table 15 presents a synthesized data analyses of the student questionnaires, teacher questionnaires, student interviews, teacher interview, and the researcher protocol report according to how they address the question of how the themes that emerged from the data fulfilled (or not fulfill) Ontario's character education learning expectations.

Table 15  
*Analyses' Response to Secondary Research Question Three*

Research Question	Analysis Response According to Data Source
Secondary Questions	<i>Data Sources: Student Questionnaires, Teacher Questionnaires, Student Interviews, Teacher Interview and Researcher Protocol Report</i>
3. How did the themes that emerge from the data fulfill (or not fulfill) Ontario's character education learning expectations?	<p><i>Character Education Learning Expectations:</i></p> <ol style="list-style-type: none"> <li>4. Demonstrates Self-Discipline</li> <li>5. Accepts Responsibility for own Behaviour</li> <li>6. Equipped with the Knowledge and Skills for Getting Along with Others (both within and beyond school)</li> <li>7. Competencies to Interact Positively with Others in a variety of Situations</li> <li>8. Student Acceptance of Social Responsibility</li> <li>9. Competencies to Work Cooperatively with others</li> <li>10. Competencies to Care About Others</li> <li>11. Student Engagement in Thoughtful and Non-Violent Problem-Resolution</li> </ol> <p style="text-align: right;">(Glaze et al., 2006)</p> <p>A. Demonstrates Self-Discipline</p> <p><i>DATA SOURCE 1:</i>  <i>Student Questionnaires</i></p> <ul style="list-style-type: none"> <li>• Students responses showed increases in their awareness of how to use self-discipline (self-regulation techniques) as they became more able to recommend the behavioural modifications of <i>EQUIP</i> (thinking ahead to consequences, thinking of the other person or victim, the use of breathing exercises, and reflecting back to improve behaviour in the future.             <ul style="list-style-type: none"> <li>• 2 Before • 9 During • 28 After</li> </ul> </li> </ul> <p><i>DATA SOURCE 2:</i>  <i>Teacher Questionnaires</i></p> <ul style="list-style-type: none"> <li>• Teacher noted improvements in students' ability to recognize their emotions and regulate their behaviour</li> </ul> <p><i>DATA SOURCE 3:</i>  <i>Student Interviews</i></p> <ul style="list-style-type: none"> <li>• Kyle:             <ul style="list-style-type: none"> <li>• Gained self-discipline knowledge in thinking ahead to avoid negative consequences</li> </ul> </li> </ul>

Table continues



Research Question	Analysis Response According to Data Source
<p>Secondary Question 3. Continued</p> <p>How did the themes that emerge from the data fulfill (or not fulfill) Ontario's character education learning expectations?</p>	<ul style="list-style-type: none"> <li>• Noah: <ul style="list-style-type: none"> <li>• Gained self-discipline knowledge in learning how to cooperate with his classmates, learning to think about others and to not be self-centered.</li> </ul> </li> <li>• Owen: <ul style="list-style-type: none"> <li>• Gained self-discipline knowledge in learning to think of the consequences of behaviour before acting and learning behaviour modification techniques.</li> </ul> </li> </ul> <p><i>DATA SOURCE 4:</i> <i>Teacher Interviews</i></p> <ul style="list-style-type: none"> <li>• Nothing specific</li> </ul> <p><i>DATA SOURCE 5:</i> <i>Researcher Protocol Report</i></p> <ul style="list-style-type: none"> <li>• Researcher observed that:</li> <li>• T.R.A.S.H group was frustrated by the delays caused by Carl's regular distractions <ul style="list-style-type: none"> <li>○ The group members showed self-discipline by self-regulating their feelings of frustration (instead of getting angry they told Carl he was being self-centered and asked him to work on a specific task of rough sketches that kept him focused on an independent task)</li> </ul> </li> </ul> <p>B. Accepts Responsibility for Own Behaviour</p> <p><i>DATA SOURCE 1:</i> <i>Student Questionnaires</i></p> <ul style="list-style-type: none"> <li>• The <i>EQUIP – Narrative Film-making</i> helped student to accept responsibility for their own behaviour by helping them to recognize the blaming others thinking error (when students are blaming others they are not taking responsibility for their own behaviour). <ul style="list-style-type: none"> <li>• Recognized Blaming Others Thinking Error</li> <li>• 3/15 Before • 2/15 During • 12/15 After</li> </ul> </li> </ul> <p><i>DATA SOURCE 2:</i> <i>Teacher Questionnaires</i></p> <ul style="list-style-type: none"> <li>• Nothing specific.</li> </ul>

Table continues

Research Question	Analysis Response According to Data Source
<p>Secondary Question 3. Continued</p> <p>How did the themes that emerge from the data fulfill (or not fulfill) Ontario's character education learning expectations?</p>	<p><i>DATA SOURCE 3:</i> <i>Student Interviews</i></p> <ul style="list-style-type: none"> <li>• Kyle: <ul style="list-style-type: none"> <li>• Nothing specific.</li> </ul> </li> <li>• Noah: <ul style="list-style-type: none"> <li>• Nothing specific.</li> </ul> </li> <li>• Owen: <ul style="list-style-type: none"> <li>• Owen suggested that the blaming others theme of his movie was a common behaviour that students engage in everyday. He recognized the need for students to think ahead to the consequences and take responsibility for their actions.</li> </ul> </li> </ul> <p><i>DATA SOURCE 4:</i> <i>Teacher Interviews</i></p> <ul style="list-style-type: none"> <li>• Nothing specific</li> </ul> <p><i>DATA SOURCE 5:</i> <i>Researcher Protocol Report</i></p> <ul style="list-style-type: none"> <li>• Nothing specific</li> </ul> <p>C. Equipped with the Knowledge and Skills for Getting Along with Others (both within and beyond school)</p> <p>AND</p> <p>D. Competencies to Interact Positively with Others in a variety of Situations</p> <p>AND</p> <p>E. Student Acceptance of Social Responsibility</p> <p>AND</p> <p>F. Competencies to Work Cooperatively with others</p> <p>AND</p> <p>G. Competencies to Care About Others</p> <p><i>DATA SOURCE 1:</i> <i>Student Questionnaires</i></p> <ul style="list-style-type: none"> <li>• The <i>EQUIP – Narrative Film-making</i> helped students develop their social perspective-taking skills. Students showed increases in their ability to express care and to “think about the other person.”</li> </ul>

Table continues

Research Question	Analysis Response According to Data Source
<p>Secondary Question 3. Continued</p> <p>How did the themes that emerge from the data fulfill (or not fulfill) Ontario's character education learning expectations?</p>	<ul style="list-style-type: none"> <li>Increases in care/concern for others</li> <li>10 Before • 11 During • 36 After</li> </ul> <p>The <i>EQUIP – Narrative Film-making</i> helped students develop social skills that involve behavioural modification techniques that will help them to get along with their peers, school staff, parents, work colleagues, and other members of society.</p> <ul style="list-style-type: none"> <li>Increases in suggestions for behaviour modifications</li> <li>2 Before • 9 During • 28 After</li> </ul> <p><i>DATA SOURCE 2:</i> <i>Teacher Questionnaires</i></p> <ul style="list-style-type: none"> <li>Teacher noted improvements in students' self-awareness and how to control reactions.</li> <li>However, she stressed the need for continuous reinforcements of the <i>EQUIP</i> concepts that help students get along with others.</li> </ul> <p><i>DATA SOURCE 3:</i> <i>Student Interviews</i></p> <ul style="list-style-type: none"> <li>Kyle: <ul style="list-style-type: none"> <li>He had clear understanding of the assuming the worst thinking error. He was able to relate this thinking error to his own life and how he could avoid the negative social consequences of assuming the worst about a situation or about others.</li> </ul> </li> <li>Noah: <ul style="list-style-type: none"> <li>He gained knowledge in learning how to cooperate with his classmates, learning to think about others and to not be self-centered.</li> </ul> </li> <li>Owen: <ul style="list-style-type: none"> <li>Owen recognized that the blaming others thinking error portrayed in his movie had negative social consequences for his protagonist (blaming his friend for Owen's own cheating).</li> </ul> </li> </ul> <p><i>DATA SOURCE 4:</i> <i>Teacher Interviews</i></p> <ul style="list-style-type: none"> <li>Nothing specific</li> </ul>

Table continues

Research Question	Analysis Response According to Data Source
<p>Secondary Question 3. Continued</p> <p>How did the themes that emerge from the data fulfill (or not fulfill) Ontario's character education learning expectations?</p>	<p><i>DATA SOURCE 5:</i> <i>Researcher Protocol Report</i></p> <ul style="list-style-type: none"> <li>• The <i>EQUIP – Narrative Film-making</i> helped students Liam recognize his own self-centeredness – he instead acted according to the interests of his group members.</li> <li>• Students engaged in constructive debate and peer-to-peer instruction and learning.</li> <li>• Students were using <i>EQUIP</i> language to call each other out on problem behaviour.</li> <li>• Students were becoming more cooperative with each other to complete the project – they asked for clarification of concepts but needed reminding to follow proper script format</li> <li>• T.R.A.S.H group was frustrated by the delays caused by Carl's regular distractions</li> <li>• The group members self-regulated their feelings of frustration (instead of getting angry they told Carl he was being self-centered and asked him to work on a specific task of rough sketches that kept him focused on an independent task).</li> </ul> <p>H. Student Engagement in Thoughtful and Non-Violent Problem-Resolution</p> <p><i>DATA SOURCE 1:</i> <i>Student Questionnaires</i></p> <ul style="list-style-type: none"> <li>• The <i>EQUIP – Narrative Film-making</i> helped students develop their social perspective-taking skills that can help students have concern for “think about the other person” before they act out in violent ways.</li> <li>• Increases in care/concern for others</li> <li>• 10 Before • 11 During • 36 After</li> <li>• The <i>EQUIP – Narrative Film-making</i> helped students develop behavioural modification techniques that involve thoughtful and non-violent problem resolution such as the use of breathing techniques, self-talk, social perspective-taking, thinking ahead to the consequences.</li> <li>• Increases in suggestions for behaviour modifications</li> <li>• 2 Before • 9 During • 28 After</li> </ul> <p><i>DATA SOURCE 2:</i> <i>Teacher Questionnaires</i></p> <ul style="list-style-type: none"> <li>• Teacher noted improvements in students' self-awareness and how to control reactions.</li> </ul>

Table continues

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Research Question

Analysis Response According to Data Source

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*DATA SOURCE 3:**Student Interviews*

- Kyle:
  - Kyle understood the negative consequences of the assuming the worst thinking error portrayed in his moral narrative film was violence and that the protagonist needed to first calm-himself down in order to achieve a more positive outcome.
- Noah:
  - He gained knowledge in learning how to cooperate with his classmates, learning to think about others and to not be self-centered.
- Owen:
  - Recognized that a person needs to be thoughtful and think ahead in order to achieve positive outcomes rather than negative consequences due to poor problem behaviour.

*DATA SOURCE 4:**Teacher Interviews*

- Nothing specific

*DATA SOURCE 5:**Researcher Protocol Report*

- T.R.A.S.H group was frustrated by the delays caused by Carl's regular distractions.
    - The group members self-regulated their feelings of frustration (instead of getting angry they told Carl he was being self-centered and asked him to work on a specific task of rough sketches that kept him focused on an independent task)
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## Results Summary

This chapter presented the analysis and results of this study's qualitative data gathered from one teacher and 15 students participating in an integrated program for teaching students to think and act responsibly through moral narrative film-making, called the *EQUIP – Narrative Film-making program*. The analysis of each data source was organized into table format and synthesized into a tabular presentation of the results for each research question. Those tables were further distilled into a set of specific themes that address each specific research question.

**Primary Research Question One: How did students' thoughts, feelings, and behaviours change (or not change) before, during, after the integrated *EQUIP – Narrative Film-making* intervention in regard to a set of specific cognitive distortions (self-centered thinking, minimizing/mislabelling, blaming others, assuming the worst) that are addressed by the *EQUIP* program?**

The data analysis of the relevant sections of the student questionnaires, teacher questionnaires, and the researcher observation protocol report suggests that students' thoughts, feelings and behaviours changed across the before, during, after the integrated *EQUIP – Narrative Film-making* intervention time points according to two main themes.

***Theme 1: Students' thoughts, feelings and behavioural responses changed uniquely across time.*** The student questionnaires showed that each student's thoughts, feelings and behavioural responses changed uniquely across the time points. Some made considerable improvements in their ability to correctly identify self-centered cognitive distortion and a decreased proclivity for the antisocial behaviour and self-serving cognitive distortion portrayed in the vignettes, while others only showed small improvements with minimal reduction in their proclivity for the antisocial behaviour. This theme was substantiated by the data from the teacher

questionnaires and the researcher observation reports. Both sources indicated that while certain students continued to act out, many students were incorporating the *EQUIP* concepts into their social interactions within the classroom.

***Theme 2: Overall trends indicated students experienced a decreased proclivity for antisocial behaviour and self-serving cognitive distortions.*** The results from the student questionnaires indicated general trends toward a decreased proclivity for antisocial behaviour and self-serving cognitive distortions as students agreed with the antisocial thinking error vignettes less frequently and became less ambiguous about their thoughts and emotional interpretations of those thinking errors. Students' ability to correctly identify the thinking errors portrayed in the vignettes increased considerably. In addition, the students' questionnaires showed trends toward increased indications of care/concern for others or specifically for the victim in the vignettes. According to the questionnaire results, students showed slight increases in their ability to recognize the consequences of problem behaviour (although this was already quite high at the before time point). Furthermore, students became less vague in their suggestions for behavioural modifications for achieving more positive consequences in the future and were more able to recommend the effective behavioural intervention strategies of *EQUIP*.

The teacher supported these findings as she noted students' improved ability to recognize their own thinking errors as well as the thinking errors of others. Although improvements were observed, the teacher noted the importance of reinforcing the *EQUIP* concepts "in the moment" of real-life incidences when self-serving thinking errors occur in the classroom. The teacher was also cautious about the distinction between students' cognitive awareness of thinking errors and their willingness to change their actual behaviour. She stressed the need for continued practice and reinforcement of the behavioural modification techniques throughout the course.

The researcher observations substantiated the overall trends indicating that students experienced a decreased proclivity for antisocial behaviour and self-serving cognitive distortions. According to the researcher's report, students were putting the *EQUIP* behavioural modifications into practice in their interpersonal relations in the classroom. Students were observed calling each other out on thinking errors, often in a joking way. This amicable and positive peer reinforcement allowed students to prompt each other to modify problem behaviour in ways that did not attack the other person's self esteem. Moreover, the researcher observed students engage their social perspective-taking skills. Students were seen trying to think and feel as their audience would or their protagonist would as the students grappled to create scripts, storyboards and films that had qualities of authenticity (or in their words, they did not want to portray emotions that seemed "fake"). Finally, students' understanding of the trajectory of self-serving thoughts improved as they become aware of the weaknesses in their understanding. These weaknesses were exposed to the students as they struggled to map the *EQUIP* components of activating event, mind activity, body reaction, consequences and reflection onto their own story arcs. Once they could identify the *EQUIP* concepts they were struggling with, they were able to ask for further clarification and teachable moments transpired.

**Primary Research Question Two: How did the teacher's observations of the students' thoughts, feelings, and behaviours change (or not change) before, during, after the integrated *EQUIP* – Narrative Film-making intervention in regard to the cognitive distortions addressed by the *EQUIP* program?**

According to the data analysis of the teacher questionnaires, and the researcher observation protocol report, the teacher's observation of the students' thoughts, feelings and



behaviours changed across the before, during, after the integrated *EQUIP – Narrative Film-making* intervention time points according to two themes.

***Theme 1: Teacher noticed overall trends toward students’ decreased proclivity for antisocial behaviour and self-serving cognitive distortions.*** In accordance with the first theme from primary research question one, the teacher and researcher observations indicated that students’ thoughts became more aware of self-serving thinking error biases that were addressed in the *EQUIP – Narrative Film-making* prevention program. In addition, the teacher and researcher data sources suggest that students’ emotions became increasingly more empathic as students became more able to think of the other person (engage in social perspective taking).

***Theme 2: The EQUIP – Narrative Film-making program introduced a shared language for remediation of self-serving thinking error and problem behaviour in the classroom.*** The teacher and researcher data sources indicate that the *EQUIP* program helped to improve students’ social perspective taking and self-regulation skills by providing a shared language for addressing thinking errors. The researcher observed students using the language of *EQUIP* to draw critical attention to each other’s unacceptable behaviour, without humiliating or embarrassing each other. For example, the T.R.A.S.H group held Carl responsible for his disruptive behaviour by half-joking with him that he was being “self-centered” in the same way as their protagonist was. This non-aggressive peer tutoring helped Carl to become more self-aware of his behaviour, while still maintaining his dignity within his group.

The teacher also used the language of *EQUIP* to address behavioural issues of individual students but also used *EQUIP* as an overall group intervention. For example, late into the intervention a school-wide event caused considerable distraction and disruption within the classroom. Despite the teacher’s repeated requests for the students to calm down and get to work,

the students continued to be rowdy, boisterous and unproductive. The teacher stood up, turned off the lights and had all the students return to their desks. She asked them to close their eyes and breathe slowly. Once they settled down, she asked them to reflect on their behaviour and to consider what type of thinking error had led to their individual problem behaviour. She advised them not to think about this as a group problem and “blame others,” but instead to accept responsibility for their own actions. She kept the students after the bell, during which time they were required to continue with their slow breathing exercise. The classroom was silent. One by one each student was dismissed when he was ready to meet the teacher at the classroom door and quietly tell her what his thinking error was and how he planned to modify his self-talk to avoid the associated problem behaviour and negative consequences in the future. Thus, once the meaning of the *EQUIP* terminology was recognized by both the students and the teacher, the *EQUIP* language was a useful tool for helping students to modify their thoughts, feelings and behaviours.

**Secondary Research Question One: How did students perceive the *EQUIP-Narrative Film-making* learning experience?**

The data analysis of the student interviews and the researcher observation protocol report indicated that the students perceived the *EQUIP – Narrative Film-making* prevention program according to four themes.

***Theme 1: EQUIP – Narrative Film-making Program provided an interesting and enjoyable learning experience for students.*** According to the researcher’s observations and the student interviews, students found the film-making, script-writing, team work and practice of getting along with classmates to be particularly enjoyable aspects of the *EQUIP – Narrative Film-making program*. The researcher observed the students’ pride in their accomplishments.

The students talked about how “cool” it was to write Hollywood style scripts and showed enthusiasm for each others finished products. The moral narrative films were well made and the students seemed pleased with their achievements.

***Theme 2: EQUIP – Narrative Film-making Program content was personally relevant and useful to students.*** The students were able to relate to the experience of their film’s protagonist and describe how the protagonist’s thinking error has been experienced in their own personal lives. Kyle described his own personal experience with an assuming the worst thinking error that caused him to jump to the wrong conclusion and assume that his friends stole his book. Noah showed compassion for a peer who had been hurt by ongoing bullying, which sadly resulted in the student moving to another school. Noah clarified that no bullying behaviour can be minimized or mislabelled as being no big deal because bullying really hurts people. Owen felt that blaming others was probably the most common thinking error because students “do this everyday.” According to Owen, students need to take responsibility for their own actions and to think ahead to the consequences before acting.

The researcher observed students citing real-life examples during the teacher lead discussion of the *EQUIP* principles. One memorable example occurred when Carl described his own minimizing/mislabelling thinking error. He became aware that he had minimized stealing as he recalled an incident in which his mother confronted him for stealing. He admitted that he had rationalized stealing to his mother. He told his mother that since the Pope once stole a chocolate bar, and the Pope was still a holy man, then stealing cannot be that bad. Although Carl’s personal example was humorous, his story engaged the whole class and helped everyone understand the meaning of the minimizing thinking error.

***Theme 3: Accommodating the needs of attention deficit and visual learners.*** During the initial non-activity based teacher directed lessons, the researcher observed that students could only take in approximately five minutes of focussed on-topic discussion at a time. Future *EQUIP- Narrative Film-making* interventions need to chunk the content into smaller sections and schedule in a few moments for the students to engage with the material through small activities. For example, after one *EQUIP* concept is introduced the teacher could lead students through a think-pair-share activity. The observed benefit of the *EQUIP- Narrative Film-making Program*, which engaged students in project-based learning, was that students were much more able to focus and stay on-task for prolonged durations of time when the unit shifted from teacher directed instruction and discussion into the hands-on project-based learning of story development, script writing, filming, etc. However, the students first needed to be introduced to the concepts before they could begin the narrative film-making project so more time should be planned for the completion of the unit so there is enough time to chunk the information during future interventions.

In addition, the *EQUIP – Narrative Film-making* program must attend to the needs of visual learners more specifically, given that a typical technological education class will consist of mainly visual learners. The lesson booklets were helpful as they provided visual displays of the traditional story arc with the mapped *EQUIP* components and provided illustrative examples of a script sample, camera shot layouts, and storyboards. However, the students also needed quick accessible visual references to accommodate the needs of visual learners.

***Theme 4: Recommendations to improve to the EQUIP – Narrative Film-making experience for students.*** Although students' overall learning experience was positive, there were some suggestions for future endeavours in the case that the *EQUIP – Narrative Film-making*

*program* is repeated in a different class. It was suggested by Kyle that the instructor should try to ensure equal distribution of the work. Kyle's suggestion is understandable because Kyle was in the T.R.A.S.H group, which endured considerable disruption from Carl. However, although Kyle might not have been aware, his group was actually practicing the principles of *EQUIP* while they were completing their project. They were observed using *EQUIP* based coping strategies to manage their anger and help Carl regulate his disruptive behaviour. Nevertheless, Kyle's comment is useful in discerning the practical limitations of implementing the program when all students do not contribute equally.

Owen made a sensible recommendation to present students with an exemplar movie at the beginning of the program so that students "had something to go by." He felt that an exemplar would motivate students to learn the *EQUIP* material because they would need to understand material's connection to the rest of the project.

Finally, Noah emphatically requested that students continue to work in groups. This suggestion has practical implications for the project. Although students may encounter interpersonal conflict within their group, the group work also presents an opportunity to practice and develop their social skills through the decentration and perspective-taking techniques they had been introduced to through the *EQUIP* curriculum.

**Secondary Research Question Two: How did the teacher perceive the pedagogical experience of the *EQUIP-Narrative Film-making* program?**

The data analysis of the teacher questionnaires, the teacher interview and the researcher observation protocol report indicated that the teacher's pedagogical experience with the *EQUIP-Narrative Film-making* prevention program can be understood according to three themes.

***Theme 1: The pedagogical assumptions of the EQUIP – Narrative Film-making***

***Program were consistent with the teacher’s pedagogical beliefs and practice.*** The teacher questionnaires and interview, and the researcher’s observations indicated that the pedagogical assumptions of the *EQUIP – Narrative Film-making program* were consistent with the teacher’s pedagogical practice. Before the teacher had been introduced to the *EQUIP* program, her questionnaire response indicated that she believed “students have more ability than we give them credit for” in regard to their moral development. This pedagogical assumption is consistent with the *EQUIP* philosophy which states that adolescents “have more positive potential than you might think. Accordingly, you may then hold them accountable for their actions... to hold them accountable, after all, is to respect them, to believe in them as people with positive potential” (DiBiase et al., 2012, p.3).

Moreover, the teacher stressed the importance of intervening at the adolescent stage rather than later in life. Her appeal for a proactive approach to student moral development aligns with the *EQUIP – Narrative Film-making* prevention approach. Consistent with the original *EQUIP* program, the adapted narrative film-making version is directed toward meeting the proactive needs of the majority of the school that do not have serious problems but may act out under certain circumstances but it also addressed the minority of students who already display at-risk behaviours (DiBiase et al., 2012, p. 2).

In addition, the teacher believed in the power of having fun during the learning process. She believed this was central to motivating students to learn. Thus, she enjoyed observing the students engage with the program, comprehend the *EQUIP* concepts and produce good project material that the students were proud to present to each other during the movie screening. The

teacher's assertions were supported in the researcher's observation report, which indicated that students had fun during the learning process and were proud of their accomplishments.

***Theme 2: The teacher attested to practical utility and effectiveness of the EQUIP – Narrative Film-making Program.*** The teacher stated that she believed the *EQUIP – Narrative Film-making program* helped students and teachers address behavioural problems “immensely.” From the teacher's perspective, the program would be beneficial for teachers to use in every classroom. She stressed the importance of teaching the *EQUIP* program right at the beginning of the semester to set-up a shared language for discussing behavioural issues throughout the remainder of the semester. Correspondingly, the researcher's observation report also suggested the importance of introducing the *EQUIP – Narrative Film-making program* at the beginning of the semester so that it could be used throughout the remainder of the course. The teacher described examples of using the *EQUIP* concepts to address behavioural issues that occurred in the classroom during the implementation of the project and used it as a dismissal technique at the end of a particularly rowdy class.

***Theme 3: The teacher suggested the pedagogical experience could be improved through the provision of student-centered visual learning aids and chunked information.*** The teacher stressed the importance of generating *visual* learning aids for technology classes that consist mostly of *visual* learners. She thought these visual reference charts would be beneficial for both the student and teacher. According to the teacher, the chart would be useful when teachers are dealing with actual behavioural issues in the classroom as these visual charts would allow teachers to refer the student to the appropriate *EQUIP* concepts as they discuss the thinking and behaviour problem. In addition, she reaffirmed the importance of chunking the information into smaller components with opportunities for students to actively engage the

concepts through such strategies such as a think-pair-share activity. The researcher's observations substantiate the importance of breaking the program content down into smaller sections.

**Secondary Research Question Three: How did the themes that emerge from the data fulfill (or not fulfill) Ontario's character education learning expectations regarding demonstrated self-discipline, accepted responsibility for their own behaviour, being equipped with the knowledge and skills necessary for getting along with others both within and beyond school, learning how to interact positively with others in a variety of situations, engaging in thoughtful and non-violent problem-resolution, accepting social responsibility, the competencies to work cooperatively with others, and care about others?**

The data analysis of the student questionnaires, teacher questionnaires, student interviews, teacher interview, and the researcher observation protocol report indicated that the *EQUIP – Narrative Film-making program* fulfilled each of Ontario's learning expectations according to two main themes.

***Theme 1: The EQUIP – Narrative Film-making program facilitated prosocial behaviour.*** This theme addressed the *Finding Common Ground* character education expectations of learning to get along with others, learning to work collaboratively with others, learning to interact positively with others in a variety of situations, learning to accept social responsibility, learning to care about others, and learning to engage in thoughtful non-violent problem-resolution. One of the fundamental intentions of the *EQUIP* intervention is to equip students with social decision making skills, skills for managing anger and correcting self-serving cognitive distortions (anger management), and social skills for constructive prosocial behaviour (DiBiase et al., 2012, p. 3). In the context of this study, students questionnaires showed an



increased proclivity to “think about the other person” or the victim in the vignette. Each student was presented with four opportunities to express feelings of care or concern for others or the victim in the questionnaires that were implemented at each intervention time point. Thus, there was the potential for 60 indications of care/concern from the tallied responses of all student questionnaires at each time point. While there were 10 indications of care/concern out of 60 possible opportunities at the before intervention time point (approximately 17%), this amount increased to 36 after the *EQUIP – Narrative Film-making* intervention was completed (60%).

In addition, the *EQUIP – Narrative Film-making* program helped students develop behavioural modification techniques that involve thoughtful and non-violent problem resolution such as the use of breathing techniques, self-talk, social perspective-taking, thinking ahead to the consequences. Increases in students’ suggestions for behaviour modifications increased from nine indications at the before intervention time point, two indications at the during time point, to 28 indications at the after intervention time point.

Specific examples of student’s practice of prosocial behaviour include Liam’s ability to recognize his own self-centeredness as he wanted to leave his original group and join his friends in another group. He recognized independently, without being instructed by the teacher or researcher, that he needed to “think of those guys, oh no, I don’t want to have to think of those guys.” As a result, Liam accepted social responsibility and acted in the best interests of his original group rather than in his own self-interest.

***Theme 2: The EQUIP – Narrative Film-making program facilitated self-regulation.***

This theme addressed the *Finding Common Ground* character education expectations of learning to demonstrate self-discipline, and learning to accept responsibility for one’s own behaviour. Evidenced by students’ questionnaire responses, students showed increases in their awareness of

the *EQUIP* behavioural modification techniques that foster self-discipline. The teacher observed improvements in students' self-awareness of their emotions and their ability to self-regulate their behavioural responses. The students' interviews showed that students had learned self-discipline techniques that included thinking ahead to the consequences.

The expectation that students should learn to accept responsibility for their own actions was specifically addressed by their increased ability to recognize the self-centered cognitive distortion of blaming others. Only three out of 15 students (20%) recognized a blaming others vignette before the intervention, while 12 out of 15 students (80%) recognized this blaming others thinking error after the intervention. It stands to reason that as students learn to recognize their cognitive distortions that blame others, this awareness can help them to understand and accept that they are responsible for their own actions

#### **Summary of Chapter Four**

Chapter four examined how the *EQUIP - Narrative Film-making program* influenced student's thoughts, feelings, and behaviours and explored the students' and teacher's experience with the program. In addition, it assessed whether the program addressed the goals of Ontario's character education initiative. Each of the two primary and three secondary research questions were considered according to a set of triangulated qualitative data sources.

Firstly, this chapter presented a table format analysis of the data sources of this study: student and teacher questionnaires, student and teacher interviews, and researcher observation protocol reports. Next, the results of each primary and secondary research question were structured according to table format to clearly address each particular question through a synthesized analysis of the findings relevant to each question. Following the results tables, the chapter distilled the results of each research question into salient themes. According to primary

research question one, it was determined that students' thoughts, feelings, and behaviours changed before, during, after the *EQUIP – Narrative Film-making* intervention according to two main themes: 1) students' thoughts, feelings and behavioural responses changed uniquely across time; and 2) overall trends indicated students experienced a decreased proclivity for antisocial behaviour and self-serving cognitive distortions. In regard to primary research question two, the teacher's observations of the students' thoughts, feelings, and behaviours changed before, during, after the *EQUIP – Narrative Film-making* intervention according to two main themes: 1) the teacher noticed overall trends toward students' decreased proclivity for antisocial behaviour and self-serving cognitive distortions; and 2) the *EQUIP – Narrative Film-making program* introduced a shared language for remediation of self-serving thinking error and problem behaviour in the classroom. In response to secondary research question one, the students perceived the *EQUIP-Narrative Film-making* learning experience according to four themes: 1) the *EQUIP – Narrative Film-making program* provided an interesting and enjoyable learning experience for students; 2) the *EQUIP – Narrative Film-making program* content was personally relevant and useful to students; 3) accommodating the needs of attention deficit and visual learners; and 4) recommendations to improve to the *EQUIP – Narrative Film-making* experience for students. According to the results of secondary research question two, the teacher perceived the pedagogical experience of the *EQUIP-Narrative Film-making program* according to three themes: 1) the pedagogical assumptions of the *EQUIP – Narrative Film-making program* were consistent with the teacher's pedagogical beliefs and practice; 2) the teacher attested to the practical utility and effectiveness of the *EQUIP – Narrative Film-making program*; and 3) the teacher suggested the pedagogical experience could be improved through the provision of student-centered visual learning aids and chunked information. Finally, the results of secondary

research question three indicate that the themes and study data indicate that the *EQUIP-Narrative Film-making program* fulfilled Ontario's character education learning expectations according to two main themes: 1) the *EQUIP – Narrative Film-making program* facilitated prosocial behaviour; 2) the *EQUIP – Narrative Film-making program* facilitated self-regulation.

## **CHAPTER FIVE: SUMMARY, DISCUSSION, IMPLICATIONS, LIMITATIONS, AND FURTHER RESEARCH**

This chapter provided a study summary and discussed the results of the current qualitative study. Further, this chapter presented an overview of the practical implications of the results and discussed the limitations of the research. After suggesting recommendations for future research, the chapter concluded with a brief summary of Chapter Five.

### **Study Summary**

Over the course of the last half-century society has experienced growing trends toward increased violent crime (Lynch, 2007), growing rates of adolescent social aggression in both sexes (O'Campo, Burke, Peak, & Gielen, 2005), escalating use of hard drugs, increased use of pornographic material, and high levels of sexually transmitted diseases (Vitz, 1990). These indications of moral decline have led to the perception that an intentional, proactive approach must be initiated to promote healthy moral behaviour in school and to prevent antisocial problem behaviour before it consolidates into chronically self-centered at-risk behaviours (Gibbs, 2013, DiBiase, Gibbs, & Potter, 2011; Leschied & Cummings, 2002).

In response to these societal concerns, Ontario's Ministry of Education launched a policy for moral character education via an document called *Finding Common Ground: Character Development in Ontario Schools, K-12*. The *Finding Common Ground* document articulated a set of learning expectations, which included the development of non-violent problem-resolution skills, self-discipline skills, and social skills (Glaze, Zegarac, & Giroux, 2006). Ontario's policy required teachers to integrate character education into the curriculum of their specific subject areas. However, since the inception of this policy in 2006, little follow up research examined the different ways in which the program was implemented at the level of the classroom, the school,

and the school board across the province. A brief review of the Ministry of Education's website and various school boards' websites in Ontario showed that character education was practiced differently and was informed by different philosophies at the school level. In their study of Ontario's character education policy, Bajovic, Rizzo, and Engemann (2009) called for a clearer definition of what is meant by the term character education and the provision of specific research-based teaching curricula, which acknowledge the roles of cognitive and social processes in moral development.

In response to Bajovic Rizzo, and Engemann's (2009) criticisms, this research was structured around the *EQUIP* program, an effective evidence-based psychoeducation program that was used as a method of moral education in this study. The *EQUIP* program is a prevention tool based on Gibb's (2014) theory of co-primacy, which integrates cognitive-developmental theories with care-based theories. The *EQUIP* program addresses 95% of the school population. This population includes 80% of the students who infrequently display disruptive behaviour and 15% who display at-risk behaviour (DiBiase, 2010). This study customized the *EQUIP* curriculum so that it was delivered as an integrated unit of narrative film-making in a Grade 9 Exploring Technology class, consisting of 15 boys attending a Catholic secondary school located in southeastern Ontario. In groups, students were required to create moral films that depicted one of the *EQUIP* thinking errors (the cognitive distortions of self-centered thinking, assuming the worst, blaming others, and minimizing/mislabelling). The students developed films that followed the traditional story arc. At the beginning of the film their protagonists were confronted by an anger-arousing activating event. The initial portion of the film portrayed the negative trajectory that the protagonist experienced when he acted out according to his cognitive distortions.

After their protagonist experienced the negative consequences of his behaviour, the students then re-authored their protagonist's story. The second part of the films showed their protagonists reflecting back on thoughts and behaviours before they acted. Each group showed their protagonist implementing the behavioural modifications techniques of the *EQUIP* program in order to attain a more positive outcome.

The purpose of the current qualitative study was to examine how the psychoeducational *EQUIP* program (DiBiase et al., 2012), integrated with a unit on Narrative Film-making influenced students' thoughts, feelings, and behaviours and, in addition, this study explored the students' and the teacher's perception of their experience with the program. Finally, the study assessed whether or not the integrated *EQUIP* - Narrative Film-making program addressed the goals of Ontario's character education initiative.

### **Discussion of the Results**

According to the results of primary question one, theme 1, each student was unique in his thoughts, feelings, and behavioural responses to the cognitive distortion vignettes after completing the *EQUIP* - Narrative Film-making program and several students did not follow a linear trajectory of improvement. This nonlinear trajectory of development was further discussed in this section.

Further, given that theme 2 of primary research question one (overall trends indicated students experienced a decreased proclivity for antisocial behaviour and self-serving cognitive distortions), theme 1 of primary question two (the teacher noticed overall trends toward students' decreased proclivity for antisocial behaviour and self-serving cognitive distortions), and themes 1 and 2 of secondary research question three (the *EQUIP – Narrative Film-making program* facilitated prosocial behaviour, and the *EQUIP – Narrative Film-making program* facilitated

self-regulation) all refer to the trend toward students' decreased proclivity for antisocial behaviour and self-serving cognitive distortions, and increased prosocial behaviour and self-regulation, these results were discussed in relation to other quantitative evaluations of the *EQUIP* program that used the *How I Think Questionnaire*.

### **Individual Students Showed Unique Non-Linear Trajectories of Development**

The first primary question inquired about how students' thoughts, feelings and behaviours changed (or did not change) at the before, during, and after time points of the integrated *EQUIP – Narrative Film-making* intervention in regard to a set of specific cognitive distortions (self-centered thinking, minimizing/mislabelling, blaming others, assuming the worst) that are addressed by the *EQUIP* program. The results, based on individual differences between participants, showed that each student experienced a unique set of changes and not all students showed a linear trajectory of improvement.

At first glance this non-linear development result might seem at odds with Gibbs' (2014) cognitive-developmental stage theory, which suggests individuals develop through a set of progressively more mature moral stages. However, while Kohlberg's traditional cognitive-developmental approach claimed individuals are mainly in one stage or another and that development occurs in sequence with no reversals or skipping, Gibbs (2014) understood that "stage mixture" characterizes a person's cross-situational performance (p. 76). Moreover, Gibbs (2014) suggested that high stage mixture in moral judgement might generate disequilibrium that in turn may stimulate a more mature moral understanding.

This theory of stage mixture is one means to explain some of the non-linear changes within individual students. For example, several students showed less concern for others at the during time point than they did at the before time point, but then showed more concern for others



at the after time point. Similar results were indicated for some students' ability to recognize thinking errors or to recommend effective behaviour modifications. Gibbs described these changes according to the metaphor of waves. According to Gibbs (2014), stage development is gradual and mixed as more morally mature "waves" overlap with previously less mature waves and the individual progresses through the "waxings and wanings of developmental advance" (p. 76). Thus, the non-linear development indicated by some students' questionnaire results are not contradictory to Gibbs' (2014) co-primacy stage theory.

### **Trend Toward Improved Recognition of Thinking Errors and Indications of Empathy**

The first and second primary research questions were concerned with how students' thoughts, feelings and behaviours changed at the before, during, and after time points of intervention in regard to the thinking errors that were addressed by the *EQUIP* prevention program. The overall trends in the analysis showed improvements in students' ability to accurately identify self-centered thinking errors and to express concern for the other person (i.e. empathize with the victim) in response to vignettes that depicted the four thinking errors of self-centered thinking, assuming the worst, minimizing/mislabelling and blaming others.

In the present study students were asked to provide qualitative responses to each thinking error vignette in terms of what they thought and felt in response to the vignette, what consequences they thought would result from the behavioural reaction, and what could the person do to modify their behaviour and improve their outcome. The vignettes used in this study were extracted from the *How I Think Questionnaire (HIT-Q)* (Barriga, Gibbs, Potter, & Liao, 2001). This validated instrument for measuring self-serving cognitive distortions in adolescent social cognitions is based on the social aspects of Gibbs' (2014) theory, which assert that people act according to their perception of social events and that aggressive or antisocial problem

behaviour is the result of deficiencies in an individual's interpretation of these events (i.e. their cognitive distortions or thinking errors related to their social interactions). The *HIT-Q* presents each thinking error vignette and participants are asked to respond along a 6-point Likert scale (from "disagree strongly" to "agree strongly"). Responses of 4, "slightly agree," or higher indicate cognitive distortions, and responses of 3, "slightly disagree," or lower indicate the absence of distortion.

The results of this study's qualitative analysis indicated that overall, students agreed less with thinking errors, become more able to name the thinking error, and more likely to indicate concern for the victim at the after *EQUIP* prevention program time point. These results are comparable to the results of an empirical quantitative study that used the *HIT-Q* Likert scale to measure the pre-to-post test efficacy of the *EQUIP* prevention program. More specifically, van der Velden, Brugman, Boom, and Koops (2009) used the *HIT-Q* to measure the effects of the *EQUIP* prevention program on students' self-serving cognitive distortions in nine preparatory vocational secondary schools located in the Netherlands. The repeated measures analysis used to examine the intervention effects showed that students in the *EQUIP* experimental group reported significant reduction in their positive attitude towards antisocial behaviour and their self-serving thinking errors compared to the control group.

### **Implications for Moral Theory**

The current study was fundamentally framed by Gibbs' (2014) co-primacy theory, which integrates cognitive-developmental principles that involve ideal justice and reciprocity (the right) with care-based principles that involve empathic emotions (the good). Because students gained experience with the *EQUIP* concepts by creating moral narrative films, which engaged cinematic techniques for arousing moral sympathies, and required students to consider the perspective of

others (their protagonist, other characters in their story, and their audience), this study was secondarily influenced by narrative theory, psychocinematics, and theory of mind.

Taken together, I speculate that the narrative, psychocinematic, and theory of mind aspects of this study (i.e. the moral narrative film-making activity) may have tentative implications for the co-primacy theory of moral development. Gibbs (2014) contended that while the categories of moral cognition (the right) and moral empathy (the good) are “fundamentally distinct” and not “integrable,” they do “intimately interrelate and complement each other” and need to be taken together for a comprehensive understanding of moral development (p. 248). I propose a hypothesis that the experiential tasks involved in the moral narrative film-making activity (i.e., writing moral narratives, incorporating cinematic techniques for arousing moral sympathies, and interchanging one’s perspective with the perspectives of others) served as a bridge between the primarily cognitive and the primarily affective sources of moral motivation.

These experiential activities required an interchange between the students’ cognitive and affective faculties. More specifically, I speculate that the creation of moral narrative films provided a *cognitive* context for emotional *affect* as students worked through the thinking errors by simulating moral situations that allow students to decentrate, take the perspective of others, and gain moral insight. Gibbs (2014) refers to these “interlocking *cognitive-affective* representations” not as a narrative construct, but instead as an orienting schema (p. 77).

According to Gibbs (2014) schemas “are frameworks for meaningful experience that can be activated in imagination” and can help individuals to categorize and process knowledge (p. 77). I speculatively propose that the technical construction of moral-*proto-narratives* might also provide students with narrative schemas for rational and affective interpretations and reinterpretations of life events. In this way, representational narrative schemas provide students

with “third-person, observer constructs, as forms for epistemically appropriating external events” and for empathizing with “the fate of the ‘other’ narrated” individuals (Bernstein, 2005, p. 68). This activity may help individuals to engage in an imaginative rehearsal of potential real-life moral situations. Future research is required to probe this speculative notion.

### **Implications for the Practice of Moral Education**

DiBiase (2010) cited recent events of school shootings, increased criminal adjudication, and an escalation of aggressive behaviour among youth to emphasize the need for proactive school-based interventions for moral development that target the formation of social skills, ethical responsibility, anger management and problem solving skills. Although Ontario’s Ministry of Education has responded to these societal concerns by launching a policy for moral character education via the *Finding Common Ground* initiative (Glaze et al., 2006), Bajovic and colleagues (2009) have criticized this initiative for its lack of clarity in terms of what is meant by the term character education, and for its lack of specific research-based teaching curricula, which should acknowledge the roles of cognitive and social processes in moral development.

With these criticisms in mind, this study implemented an evidence-based program for moral character development, which is clearly defined by the terms of Gibbs (2014) co-primacy theory that acknowledges the roles of cognitive, effective and social processes in moral development. According to the qualitative data analysis results, the overall trends indicated improvements in students’ ability to accurately identify self-centered thinking errors, to express concern for the other person (i.e., the victim), to understand the consequences of antisocial behaviour and to recommend effective *EQUIP* based behavioural modification techniques to achieve positive outcomes. The teacher’s observations supported this finding. Furthermore, both the students and the teacher had positive experiences with the *EQUIP – Narrative Film-making*

unit. The analysis also indicates that the *EQUIP - Narrative Film-making program* met the learning expectations of Ontario's character education initiative.

Thus, although this study should be considered to be preliminary research, its promising results in conjunction with the favourable results of the van der Velden et al., (2010) and DiBiase (2010) studies, the *EQUIP - Narrative Film-making program* may be used as provisional means for moral character education in an Exploring Technologies context. However, further research would be needed to examine the efficacy of the program using quantitative methods.

### **Study Limitations**

The present study intended to provide a descriptive qualitative exploration of one Grade 9 Exploring Technologies (TIJ1O) class' experience with the *EQUIP – Narrative Film-making program* as a means of moral character education. Although the study had the potential to capture thick and full descriptions of one group of students' thoughts, feelings, and behaviour, the results of the analysis may not reflect other groups. Thus, further research with a larger sample size that incorporated quantitative methods would be necessary to verify whether the findings from this study would generalize elsewhere. Moreover, this study was limited by its all male student participant sample.

More specifically, it would be beneficial to implement validated Likert scale measurement tools that are not reliant on students' literacy and comprehension skills for data. As mentioned in the researcher's observation protocol reports, students struggled to with the literacy and comprehension skills required to provide full responses to vignette questions. Table 2, Chapter Three, which presented the participant demographics, indicated that more than half of the students were identified with a learning disability. Thus, the limitations of students' literacy skills may have inhibited their ability to accurately articulate their thoughts and feelings.

The present study may have been limited by social desirability biases. Given that the researcher was present throughout the study, she administered the before, during, and after questionnaires, and she conducted the student and teacher interviews, it is possible that her presence may have influenced the participants' responses. In addition, the study may be limited by testing effects. Although this study provided *different* vignettes representing the same four thinking errors, it is still conceivable that students could have been affected by their exposure to the previous questionnaire.

Potential biases from the researcher must be considered since preconceived notions about the co-primacy theory of moral development may have inadvertently influenced the interpretations provided in the researcher's observation protocol reports. The researcher may have unintentionally documented more incidences of positive observations than negative observations. Thus, this study is somewhat limited by the researcher's interpretations.

### **Recommendations for Future Research**

The current study was a qualitative exploration of DiBiase et al.'s (2012) *EQUIP* program for teaching students to think and act responsibly in a uniquely adapted format, which delivered the *EQUIP* program through a unit of Narrative Film-making in an Grade 9 Exploring Technologies class. Considering the results of this study indicated improvements in students' interpretation of self-serving thinking errors, it is reasonable to suggest that additional supplementary research is required to establish these findings in quantitative analyses that have the potential to generalize findings to other groups.

Longitudinal research could also be conducted to determine the stability of the *EQUIP – Narrative Film-making program* affects over time. The results from the present qualitative study and from van der Velden et al.'s (2010) quantitative study indicate improvements in students'

self-serving cognitive distortions immediately after the *EQUIP* intervention. However, as suggested by Gibbs (2014), moral development is a gradual process of overlapping moral stages that involves stage mixture and “waxings and wanings of developmental advance” (p. 76). Thus, longitudinal research that studies the stability of the *EQUIP – Narrative Film-making program*’s over a longer time period would be a helpful means to determine the enduring impact of the program. These studies should, ideally, begin right at the beginning of the semester and measure the stability of students’ self-serving cognitive distortions and problem behaviour throughout the entire semester.

### **Summary of Chapter Five**

Chapter Five summarized and discussed the results of this qualitative study. The chapter explained that although individual students showed unique non-linear trajectories of development, this finding was not contradictory to Gibbs’ (2014) theory as it was consistent with his concept of stage mixture. The overall trend toward students’ improved ability to recognize the thinking errors vignettes were consistent with the results of van der Velden et al.’s (2009) study, which also used the HIT-Q vignettes to measure the effects of the *EQUIP* prevention program on students’ self-serving cognitive distortions.

Moreover, the chapter discussed this study’s potential implication for theory. It is tentatively speculated that the activities of creating moral stories, using cinematic techniques to sway empathic emotions, and taking the perspective of others allows students to generate moral narrative schemas for the rational and affective interpretations and reinterpretations of life events. These schemas may allow student to imaginatively rehearse potential real-life moral situations that they may be confronted with in the future. However, it was acknowledged that this potential implication for theory was merely speculative and would require future research to

confirm the theory. Given the promise of the preliminary results of the present study, I suggest that the *EQUIP - Narrative Film-making program* may viable option for the implementation of moral character education in an Exploring Technologies classroom. This assertion was provisional on future research confirming the efficacy of the program.

Subsequently, the chapter discussed the study limitations. Since many students were identified with a learning disability that impeded his literacy skills, it was suggested that Likert scale measurements that did not draw heavily on students' literacy and comprehension skills may provide a more reliable data source for future studies. Future studies should conduct oral clinical interviews or use quantitative measures where the participants circle an answer. The researcher further acknowledged that social desirability biases and testing effects might have influenced the results. Recommendations for future research included the suggestion for quantitative studies that could provide educators with generalizable results. It was also suggested that longitudinal studies be conducted to determine the stability of the *EQUIP – Narrative Film-making program's* impact over time.



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## Appendix A

### EQUIP – Narrative Film-making Unit Plan

NAME OF COURSE: <b>Exploring Technologies - Grade 9</b>		CODE: <b>TIJ10</b>
PROCESS AND PRODUCT – TOPICS / ACTIVITIES / PROJECTS		TEACHING/LEARNING EXPERIENCES
		✓ CONCEPTUAL
		EXPERIMENTAL
		✓ PROBLEM SOLVING
		✓ PERCEPTUAL
		✓ IMAGINATIVE
		✓ INNOVATIVE / CREATIVE
		✓ OPEN ENDED / EXPLORATORY
		✓ INFORMATION GATHERING
		✓ LISTENING / HEARING
		✓ DISCUSSING / SPEAKING
		✓ WRITING / NOTE TAKING
		✓ READING / LOOKING
		✓ INTER-DISCIPLINARY
		✓ SKILLS PRACTICE
		✓ PRODUCTION
		✓ APPLICATION
		✓ ANALYTICAL
		✓ SYNTHESIS / INTEGRATION
		✓ EVALUATE / JUDGING
		✓ REFLECTIVE APPRECIATION
		✓ PROCEDURAL / PROCESSING
		✓ DESIGN
		✓ INTUITIVE / EXPRESSIVE
		✓ LOGICAL / PROGRESSIVE
		✓ INDIVIDUALIZED LEARNING
		✓ INDEPENDENT LEARNING
		✓ GROUP LEARNING
		✓ BEHAVIOUR, ATTITUDE CHANGE
		✓ SOCIETY / COMMUNITY RESPONSE
		EXPERIENCE / CO-OP/ WORK EXP.
		✓ OUT OF CLASS WORK / HWK. CLEAN UP ROUTINES
METHODS OF EVALUATIONS TO BE USED		TYPES OF EVALUATION
<ul style="list-style-type: none"> <li>Teacher observation of students' learning</li> <li>Self-Evaluation – initiated verbally by teacher throughout project development</li> <li>Formative – Quantitative Evaluation of Project Assignment</li> </ul>		✓ TEACHER EVALUATION / GRADES
		✓ ANECDOTAL COMMENTS
		✓ TCHR. / STDNT. DISCUS. OR PROJECT
		✓ GROUP DISCUSSION / EVALUATION
		✓ SELF-EVAL. / VERBAL WRITTEN
		✓ PEER EVAL. VERBAL WRITTEN
		✓ FORMATIVE / SUMMATIVE
		✓ QUALITATIVE / QUANTITATIVE
		✓ 50% PROCESS VS 50% PRODUCT
		THEORY 50% OF TIME ON THIS UNIT
		PRACTICAL 50% OF TIME ON THIS UNIT
BREAKDOWN OF EVALUATION CRITERIA (see rubric)		
Thinking _____		20%
Application _____		35%
Knowledge _____		35%
Communication _____		10%



UNIT OUTLINE: Narrative Film-making – Moral Educational Film		# PERIODs: 11
<b>CONSIDERATIONS</b>		
CONTEXT OF LEARNING ENVIRONMENT INTENT OF LEARNING EXPERIENCE		<b>UNIT / PROJECT TITLE AND DESCRIPTION</b> <b>Narrative Film-making – Moral Education Film</b> ■ Teacher Directed Lesson & Project Based Learning Activity
<b>BASIS OF RATIONALE</b>		<b>RATIONALE AND GENERAL AIMS</b> ■ Students will <b>demonstrate</b> their knowledge of Moral Education Curriculum (Teaching Adolescents to Think and Act Responsibly) & Narrative Movie-making skills by <b>creating</b> moral narrative films. ■ <b>Dramatize</b> the Moral Education curriculum in storied format ■ <b>Identify</b> the activating event in the moral narrative ■ <b>Solve</b> the thinking error (taking place during the activating event) by <b>composing</b> a positive resolution. ■ Students will <b>analyse</b> each other's final products and <b>compare</b> their moral message and movie-making techniques.
<b>CROSS CURRICULAR DIMENSIONS</b>		<b>SPECIFIC EXPECTATIONS</b> At the end of this unit, students will be able to: <b>A1.4</b> incorporate appropriate technological concepts ( <i>e.g., aesthetics, creation, innovation</i> ) in the design, fabrication or delivery, and evaluation of a product or service (see pp. 5–6); <b>A2.1</b> use a variety of appropriate methods to communicate information or ideas and concepts during the planning and production stages of a project ( <i>e.g., scripts, storyboards, sketches</i> ); <b>A3.1</b> evaluate a product or service, and processes associated with its development, on the basis of a set of criteria relevant to that product or service ( <i>e.g., adherence to specifications</i> ); <b>B1.5</b> demonstrate the ability to work cooperatively in a group environment to solve problems ( <i>e.g., share tools, tasks, and resources</i> ); <b>B2.1</b> use appropriate tools, materials, and equipment ( <i>e.g., equipment: computer, software, video camera</i> ) to create products or deliver services;
CAREERS INFORMATION	✓	
COMMUNITY AWARENESS	✓	
COMPUTER APPLICATIONS	✓	
LANGUAGE SKILLS	✓	
MULTICULTURALISM	✓	
EQUAL OPPORTUNITIES	✓	
SAFETY	✓	
LIFE SKILLS	✓	
ENVIRONMENT AND ECOLOGY	✓	
INTER-DISCIPLINARY	✓	
SKILL DEVELOPMENT	✓	
<b>SPECIAL NEEDS/ EXCEPTIONAL STUDENTS</b>		
COMMUNICATION / BEHAVIORAL	✓	
INTELLECTUAL / PHYSICAL	✓	
ELL/ESL/ESD	✓	
<b>RESOURCES RECOMMENDED</b>		
TRANSPARENCIES / PWR POINT	✓	
FILM / VIDEO / CD-ROM / <u>INTERNET</u>	✓	
VISUAL AIDS / SAMPLES	✓	
ARTICLES / CLIPPINGS ETC		<b>SPECIAL RESOURCES, FACILITIES, ETC.</b> ■ Chalkboard – students sketch camera shots in storyboard ■ Teacher generated booklets ■ Internet – movie-making video demos ■ Handouts – script and story board templates
REFERENCE BOOKS / MAGS ETC.	✓	
FIELD TRIPS / EXCURSIONS		<b>TEACHING STRATEGIES, SPECIAL APPROACHES</b> Teacher Directed, Development Lessons Individual Reflection & Cooperative Learning Integrate Knowledge with Practical Significance Activity / Project Based Learning
VISITING EXPERT / SPEAKER		
SPECIAL EQUIPMENT / TOOLS	✓	<b>MAJOR PROCESSES TO BE EXPERIENCED BY STUDENTS</b> ■ <b>Dramatize</b> the Moral Education curriculum in storied format ■ <b>Solve</b> the thinking error (taking place during the activating event) by <b>composing</b> a positive resolution.
SPECIAL FACILITIES / ROOMS / SOFTWARE	✓	
<b>STRATEGY BASES (MAIN THRUST)</b>		
INTERDISCIPLINARY	✓	
INDIVIDUALIZED / GROUP	✓	
SKILL INTEGRATION / DVT.	✓	
CONCEPTUAL / PERCEPTUAL	✓	
<b>TYPES OF PROCESSES</b>		
KNOWING / UNDERSTANDING	✓	
PRODUCING / APPLYING	✓	
PERCEIVING / CONCEIVING	✓	
EXAMINING / REFLECTING	✓	

Appendix B  
EQUIP – Narrative Film-making Booklet

# Narrative Film-Making:

**Teaching  
Adolescents  
to Think  
and Act  
Responsibly**



## THE EQUIP APPROACH

**An Integrated Moral Education –  
Exploring Technologies Curriculum**



## LESSON 1:

### A. Project Overview

This unit covers two sections of material:

1. Material from the *Teaching Adolescents to Think and Act Responsibly* program
2. Material from the **Narrative Film-making** curriculum

The timeline of the unit is as follows:

#### LESSON #1:

##### A. Project Overview

TEACHER DIRECTED LESSON, DEVELOPMENT LESSON

##### B. Anatomy of Anger

TEACHER DIRECTED LESSON, CLASS DIALOGUE

##### C. Thinking Errors

TEACHER DIRECTED LESSON, CLASS DIALOGUE

##### D. Behavioural Problems Resulting from Thinking Errors

TEACHER DIRECTED LESSON, CLASS DIALOGUE – GROUP ACTIVITY (IN PAIRS)

1 PERIOD

#### LESSON #2:

##### A. Relaxation Techniques

TEACHER DIRECTED LESSON – PRACTICE RELAXATION TECHNIQUES

##### B. Self-Talk Techniques

TEACHER DIRECTED LESSON, CLASS DIALOGUE

##### C. Techniques for Achieving Constructive Consequences

TEACHER DIRECTED LESSON, CLASS DIALOGUE – ROLE-PLAY ACTIVITY

##### D. Self-Evaluation

TEACHER DIRECTED LESSON, CLASS DIALOGUE

##### E. Reversing & Victim/Victimizer

TEACHER DIRECTED LESSON – GROUP ACTIVITY (IN PAIRS)

1 PERIOD

#### LESSON #3:

##### A. Story-Line & Script Writing

TEACHER DIRECTED LESSON – GROUP PROJECT - BEGIN

1 PERIOD



## LESSON #4:

**A. Distance from Camera-to-Subject Matter**

TEACHER DIRECTED LESSON – GROUP PROJECT - CONTINUE

**1 PERIOD**

## LESSON #5:

**A Story Boarding**

TEACHER DIRECTED LESSON – GROUP PROJECT - CONTINUE

**1 PERIOD**

## LESSON #6:

**A Students Filming**

GROUP PROJECT - CONTINUE

**1 PERIOD**

## LESSON #7:

**A Students Filming**

GROUP PROJECT - CONTINUE

**1 PERIOD**

## LESSON #8:

**A. Lesson in Digital Editing (and Titling)**

TEACHER DIRECTED LESSON – GROUP PROJECT - CONTINUE

**1 PERIOD**

## LESSON #9:

**A. Students Digital Editing**

GROUP PROJECT - CONTINUE

**1 PERIOD**

## LESSON #10:

**A. Students Digital Editing**

GROUP PROJECT - CONTINUE

**1 PERIOD**

## LESSON #11:

**A. Screening Projects**

TEACHER DIRECTED LESSON – CLASS DIALOGUE

**1 PERIOD****Total:****11  
PERIODs**

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### PROJECT DESCRIPTION:

- Beginning in Lesson 3 the class will start a Moral Narrative Film-making project.
- Students will be expected to:
  1. Develop a story that illustrates a moral narrative (details about this will be provided in future lessons).
  2. Write a short film script, plan a storyboard that illustrates each scene with short directions written beneath each frame.
  3. Choose appropriate camera shots (establishing shots, close-ups etc.) that provide the audience with a sense of the character's emotions, behaviours or thoughts.
  4. Shoot the planned scenes of the Moral Narrative Film.
  5. Edit the film using digital editing software – incorporate titles and text into the edited film.
  6. Screen (view) each other's film and discuss their technical and narrative merits.

### STUDENT RESOURCES:

- **Moral Education / Film-Making Booklet** (this booklet)
    - Includes information about:
      - Teaching Adolescents to Think and Act Responsibly
      - Narrative Film-making lessons
  - **Video Demonstrations**
    - **SCRIPT WRITING (SCREEN PLAY WRITING)**
      - <http://www.youtube.com/watch?v=XZszextv6yE>
    - **CAMERA SHOTS & ANGLES**
      - <http://www.youtube.com/watch?v=CYPrtXZ7HVE>
    - **STORYBOARDING**
      - [http://www.youtube.com/watch?v=ux\\_Em1IVsjI](http://www.youtube.com/watch?v=ux_Em1IVsjI)
    - **DIGITAL EDITION & TITLING**
      - <http://www.youtube.com/watch?v=z8D9I5qAge8>
-

## Overview of Lesson 1 Expectations:

Students will...

1. **Discuss** the first three components of the *Teaching Adolescents to Think and Act Responsibly* program.
2. **Identify** the following:
  - a. Anger Activating Events, Mind Activities, Bodily Reactions, Consequences
  - b. Thinking Errors (1 primary and 3 secondary thinking errors)
  - c. 9 Behavioural Problems resulting from Thinking Errors.

## B. Anatomy of Anger

**Q. What are the advantages and disadvantages of anger?**

(student volunteer to list on the board in two columns)

**Q. What are some benefits of controlling angry feelings?**

(student volunteer to list on the board)



**Four components of the anatomy of anger:**

1. Activating Event
2. **MIND ACTIVITY**
3. Body Reaction
4. Consequences



Note the KEY role of the **MIND** in making the individual angry or in keeping the individual calm.

### 1. ACTIVATING EVENT

The ACTIVATING EVENT is the thing that can get your angry – it leads up to anger.

- These events are also called Hot Spots.

**Q. What are some potential activating events – things that can make a person angry?**

### 2. MIND ACTIVITY

Let's first skip over the MIND ACTIVITY and come back to it.

---

### 3. BODY REACTION

BODY REACTIONS are early warning signs of anger.

**Q. What are some of the things you notice happening in your body when you get angry? -- e.g. Gritted or clenched teeth.**

In order to stay in control of anger we need to \* **NOTICE EARLY WARNING SIGNS** \*

### 4. CONSEQUENCES

CONSEQUENCES are what results from angry outbursts.

**Q. What are some examples of consequences in different situations (in peer relationships, in adolescent-adult relationships, other relationships?**  
E.g. getting into a physical fight.

## BUT WE ARE MISSING SOMETHING!

### 2. MIND ACTIVITY

MIND ACTIVITIES are the thoughts, attitudes, beliefs or inner “self-talk” that go through your mind when you encounter an activating event (hot spot).  
You may not realize you are doing the “self-talk” until you think about it.

**Q. What are some of the thoughts or “self-talk” a person might experience when they encounter an activating event (hot spot)?**  
e.g. Forget this, I’m going to get things done my own way.

**Q. WHY DID WE PUT THE MIND ACTIVITY BEFORE THE BODY REACTION?**

What is the body reacting to?

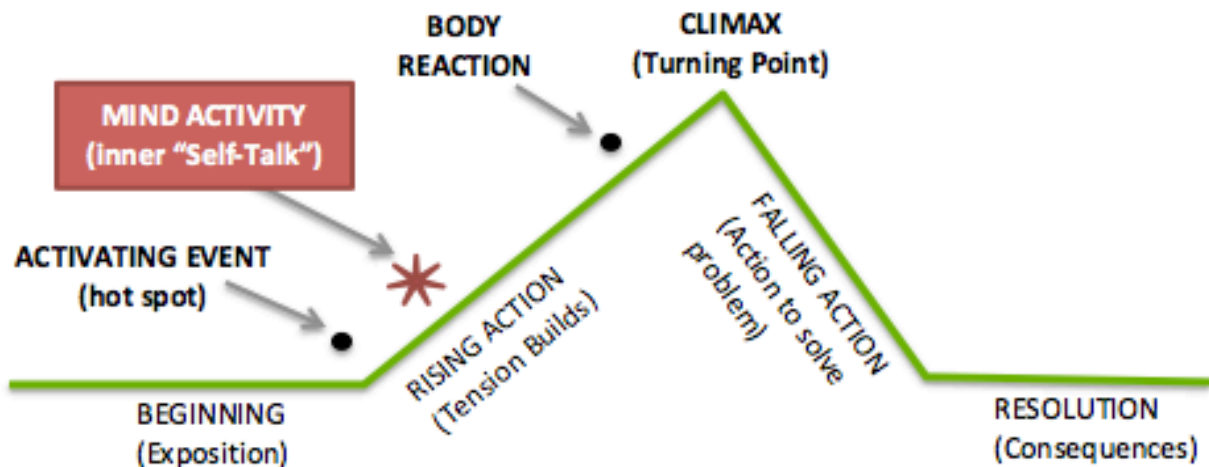
HINT: thoughts (meaning)

**Q. How often are you aware of your MIND ACTIVITY?**

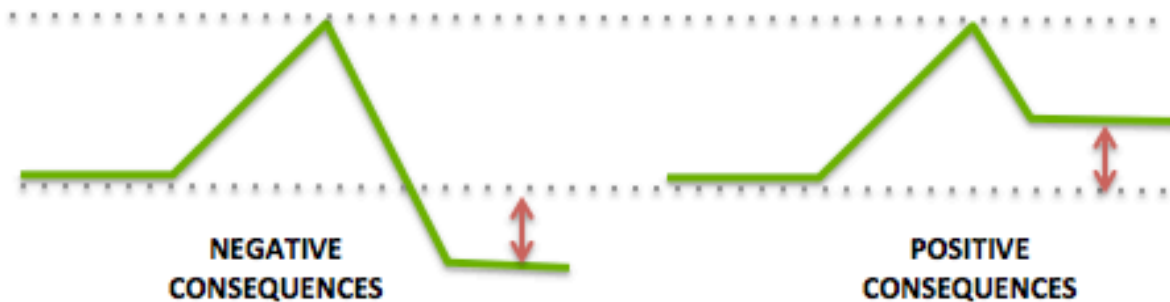
**Q. How quickly does the MIND ACTIVITY (angry thoughts) kick into body reactions?**

---

## Anatomy of Anger Plotted on a Story line:



## Alternate Endings:



Q. What kind of MIND ACTIVITIES can lead to a TURNING POINT that results in NEGATIVE consequences? (Describe in the context of a story)

Q. What kind of MIND ACTIVITIES can lead to a TURNING POINT that results in POSITIVE consequences? (Describe in the context of a story)

- We will expand on this in the next lesson



## C. Thinking Errors

Thinking Errors are:

- **ANGER-AROUSING mind activities**
  - Distortions or errors in thoughts
    - Example:
      - A person feels angry when they have to wait in a long line for something they need to do or want to buy.
        - They might THINK it is unfair
        - But this is a THINKING ERROR
          - **Why?**
          - Others are also waiting – you are only focusing on yourself (being **self-centered**).



Types of Thinking Errors:

- **PRIMARY**
  1. Self-Centered
- **SECONDARY**
  1. Minimizing/Mislabelling
  2. Assuming the Worst
  3. Blaming Others

### PRIMARY THINKING ERROR:

#### 1. Self-Centered

- Means that the person thinks that his/her opinion and feelings are more important than the opinions and feelings of other people.
- The self-centered person may not even CONSIDER how another person might feel about things.
- ALSO – means that the person only thinks about what he/she wants RIGHT NOW but does not think about how their behaviour will affect their own future or the future of others.

**Q. What are some self-centered thoughts (thinking errors)?**

e.g. If I see something I like, I take it.

**Q. How can these types of self-centered thoughts (thinking errors) be corrected?**

e.g. If I see something I like, I take it.

- CORRECTION:
  - **Taking the perspective of others:**
    - Someone else had to work hard to pay for this.
    - Think about would happen if everyone just took things they wanted – how would this affect the community.

## SECONDARY THINKING ERRORS:

### 1. Minimizing/Mislabelling

- Means that the person thinks that his/her behaviour or problems are not as harmful or wrong as they REALLY ARE.
- The self-centered person will put a label on their bad behaviour to make it sound okay or good, or describe another person with a bad name (like snitch or fool) so it will seem okay to hurt the person.

**Q. What are some minimizing/mislabelling thinking errors?**

e.g. Everybody breaks the rules (the law) – it's no big deal.

**Q. How can these types of minimizing/mislabelling thinking errors be corrected?**

e.g. Everybody breaks the rules (the law) – it's no big deal.

- CORRECTION:
  - **Taking the perspective of others:**
    - Breaking the rules (the law) is a big deal – rules apply to everyone equally (no one is being targeted) – rules are there to protect people's rights and freedoms and keep EVERYONE safe.
    - Breaking the rules can result in other people getting hurt
    - Breaking the rules has negative consequences – you can get hurt – you can end up serving a penalty (jail time if it is a criminal offense).

## 2. Assuming the Worst

- Means that the person thinks everyone is out to get him/her (or someone else).
  - EXAMPLE: if someone accidentally bumps into a person with an ASSUMING THE WORST thinking error, the person with the thinking error will assume the other person did it on purpose instead of thinking it was an accident.
- Assuming the worst can also mean that a person assumes that they cannot change or improve or do anything about bad things that happen in life.

### Q. What are some assuming the worst thinking errors?

e.g. If you don't push people around, you will always get picked on.

### Q. How can these types of assuming the worst thinking errors be corrected?

e.g. If you don't push people around, you will always get picked on.

- CORRECTION:
  - **Taking the perspective of others:**
    - Everyone isn't out to get you, people want to treat you fairly
      - If you are not getting things your own way, does the same rule apply to others (it probably does – which means your aren't being singled out or picked on).
      - Think about how you have treated them – have you given them good reason to angry with you?
  - **Self-Awareness:**
    - Recognize that ALL behaviour has an influence on the outcome – if you allow yourself to engage in anger-arousing thought you will make matters **worse** – if you keep calm and respond from a place of self-control you will construct a more **positive outcome**.

## 3. Blaming Others

- Means that the person does not take responsibility for his/her own behaviour.
- When the person engages in harmful behaviour he/she blames other people, when it in reality, it is not the other person's fault.
  - EXAMPLE: if someone thinks it is okay to harm someone because he/she did not like the way that person treated them – they blame that person, saying they deserved to get hurt because this was just getting even.
- Blaming others can also mean that the person does not take responsibility for their actions because they feel that they can excuse the behaviour because they were on drugs or alcohol (or even in a bad mood).



**Q. What are some blaming others thinking errors?**

e.g. People are always trying to start fights with me.

**Q. How can these types of blaming others thinking errors be corrected?**

e.g. People are always trying to start fights with me.

• CORRECTION:

○ **Taking the perspective of others:**

- People might just need you to cooperate with them – the problem lies with you not being willing to cooperate.

○ **Self-Awareness:**

- You might be in a bad mood and looking for someone to take your anger out on (think about the body reactions – or warning signs like clenched fists, or tense shoulders).
- Ask yourself (and be honest with yourself) about the role you played in the argument or fight – were your own self-centered thoughts keeping you from seeing the other person's perspective?

## D. Behavioural Problems Resulting from Thing Errors

### QUICK REVIEW:

- We have learned that:
  - The **ANATOMY of ANGER** – and that self-awareness can control angry thoughts.
  - The **ONE PRIMARY THINKING ERROR** \* **Self-Centered Thinking** \* leads to **THREE SECONDARY THINKING ERRORS** which are:
    1. **Minimizing/Mislabelling**
    2. **Assuming the Worst**
    3. **Blaming Others**
- EXAMPLE:
  - **Self-centered** thinking prevents a person from thinking about other people's intentions and feelings.
  - So, when the person engages in destructive behaviour, he/she **blame's other people** for that behaviour instead of taking responsibility for their own actions.

### THOUGHTS TRANSLATE INTO ACTIONS:

- In other words:
  - **THINKING ERRORS** translate into **BEHAVIOURAL & SOCIAL PROBLEMS**
  - **More specifically, THINKING ERRORS** translate into:
    - 3 Self-Identity Problems
    - 9 Behavioural / Social Problems



#### Self-Identity & Behavioural Problems Resulting from Thinking Errors:

- **3 SELF-IDENTITY PROBLEMS**
  1. Low-Self Image
  2. Inconsiderate of Self
  3. Inconsiderate of Others
- **9 BEHAVIOURAL / SOCIAL PROBLEMS**
  1. Authority Problem
  2. Easily Angered
  3. Aggravates Others
  4. Misleads Others
  5. Easily Misled
  6. Alcohol or Drug Problem
  7. Stealing
  8. Lying
  9. Fronting

### 3 SELF-IDENTITY PROBLEMS

#### 1. Low-Self Image

- The person has a poor opinion of himself or herself.
- Often feels put down or of no worth.
- Quits easily – gives up easily.
- Plays “poor me” or perceives self as a victim (even when the person is actually victimizing others).
- Feels accepted by others who also feel bad about themselves.

---

## **2. Inconsiderate of Self**

- The person does things that are damaging to himself / herself.
- He or she tries to run from problems or deny and ignore problems.

## **3. Inconsiderate of Others**

- The person does things that are harmful to others.
- The person doesn't care about the needs or feelings of others.
- The person enjoys putting people down or laughing at them.
- The person takes advantage of weaker people or those with problems.

**Q. Can you briefly describe a situation in which a person shows an:**

- Low-Self Image Identity Problem
- Inconsiderate to Self Identity Problem
- Inconsiderate to Others Identity Problem

## **9 BEHAVIOURAL / SOCIAL PROBLEMS**

### **1. Authority Problem**

- The person gets into major confrontations with teachers, parents or guardians, and others in authority, often over minor matters.
- Resents anyone telling him or her what to do or even being given advice.
- Won't listen.

### **2. Easily Angered**

- The person quickly takes offense.
- The person is easily frustrated or irritated and throws tantrums.

### **3. Aggravates Others**

- The person threatens, bullies, hassles, teases, or uses put-downs to hurt other people.
- The person "pays back" even when others didn't mean to put the other person down.

### **4. Misleads Others**

- The person manipulates others into doing his or her dirty work.
  - The person abandons the other person if the other person gets caught.
-

**5. Easily Misled**

- The person prefers to associate with irresponsible peers.
- The person is easily drawn into the antisocial behaviour of peers.
- The person is willing to be their “flunky” – will do things to gain approval of antisocial peers.

**6. Alcohol or Drug Problem**

- The person misuses substances that can hurt him or her.
- The person is afraid he or she might not have friends otherwise.
- The person is afraid to face life without a crutch.
- The person avoids issues and people through substance abuse.
- The person is often very self-centered and minimizes the use of drugs by saying they are not bad or are within his or her control.
- When the person does something wrong, he or she blames the drugs by saying, “I was high – I couldn’t help it”.

**7. Stealing**

- The person takes things that belong to others.
- The person does not respect others.
- The person is willing to hurt another person to take what he or she wants.

**8. Lying**

- The person cannot be trusted to tell the truth or the whole story.
- The person twists the truth to create a false impression.
- The person denies everything when he or she thinks it’s possible to get away with it.
- The person finds it exciting to scheme and then get away with a lie.
- The person may lie even when there is nothing to be gained by lying.

**9. Fronting**

- The person tries to impress others, puts on an act, and clowns around to get attention.
  - The person is afraid to show his or her true feelings.
-



## Overview of Lesson 2 Expectations:

Students will...

1. **Discuss** the next five components of the *Teaching Adolescents to Think and Act Responsibly* program.
2. **Recognize and/or apply** the following:
  - a. Relaxation Techniques for anger management
  - b. Self-Talk Techniques for anger management
  - c. Techniques for Achieving Constructive Consequences
  - d. Self-Evaluation Statements (constructive self-criticism for correcting thinking errors)
  - e. Reversing (considering a story from two points of view)
  - f. Victims and Victimizers (building awareness of who is being harmed and building empathy for victims)

### QUICK REVIEW:

- We have learned that:
  - The **ANATOMY of ANGER** – and that self-awareness can control angry thoughts.
  - The **ONE PRIMARY THINKING ERROR** \* **Self-Centered Thinking** \* leads to **THREE SECONDARY THINKING ERRORS** which are:
    1. **Minimizing/Mislabelling**
    2. **Assuming the Worst**
    3. **Blaming Others**
- **THOUGHTS** translate in **BEHAVIOUR** - - In other words:
  - **THINKING ERRORS** translate into **BEHAVIOURAL & SOCIAL PROBLEMS**
  - More specifically, **THINKING ERRORS** translate into:
    - **3 Self-Identity Problems**
      1. Low-Self Image
      2. Inconsiderate of Others
      3. Authority Problem
    - **9 Behavioural / Social Problems**
      1. Easily Angered
      2. Aggravates Others
      3. Easily Misled
      4. Alcohol or Drug Problem
      5. Stealing
      6. Lying
      7. Fronting

---

## A. Relaxation Techniques

**THE KEY TO ANGER MANAGEMENT IS ENGAGING IN ACTIVITIES THAT SLOW DOWN MIND ACTIVITIES:**

- Relaxation techniques can:
  - Help a person deal with anger constructively
  - Help cut angry thoughts short and prevent a person from thinking about angry-events over and over again and open opportunity for thinking about constructive solutions.



### Three Relaxation Techniques

1. Breathing Deeply
2. Counting Backward
3. Invoking peaceful imagery

#### 1. Breathing Deeply

- Slow deep breathing means that taking in the breath should take 5 to 6 seconds.
  - Breathing deeply means that your lungs should be full. You will know that your lungs are full enough if they are putting some pressure down on the top of your stomach.
    - Let's all try this together:
      - Imagine some activating event (a trigger or hot spot) – imagine that is happening – whatever that is for you.
      - Breath in deeply for 5 seconds (counting 1, 2, 3, 4, 5)
      - Hold the breath for 2 seconds
      - Breath out slowly for 5 seconds (counting 1, 2, 3, 4, 5)
      - Wait 2 seconds and breath in again and continue for a few minutes until you begin to calm down.
      - Can you feel that helping?
-

---

## 2. Counting Backward

- Counting backward can prevent a dangerous build-up of anger:
  - Let's all try this together:
    - Again, imagine some activating event (a trigger or hot spot) – imagine that is happening – whatever that is for you.
    - Begin to silently and slowly count backwards (at an even pace) from 20 to 1
    - Remember that this can be used whenever anger is coming on
- Counting backward can be combined with deep breathing – they work more powerfully when they are done together.
  - Let's all try this together:
    - Imagine the activating event again (you will be counting silently but just for this time I will help you count it out)
    - Begin to breath in deeply from 20 (counting 19, 18, 17, 16, 15)
    - Hold the breath for (14, 13)
    - Breath out slowly for (12, 11, 10, 9, 8)
    - Hold the breath for (7, 6)
    - Breath in deeply for (5, 4, 3, 2, 1)

## 3. Invoking peaceful imagery

- In addition to deep breathing and counting backwards, pleasant or peaceful imagery will help people to calm down.
    - We will try this one together too:
      - Again, imagine the activating event (for a few seconds)
      - Now begin to imagine a peaceful scene
    - What are some peaceful images that can help an angry person calm down?
    - EXAMPLE – thinking of floating in a warm pool of water
  - Using all three techniques together is the most powerful way to control anger.
    - Let's all try this together, one last time:
      - Imagine the activating event
      - Begin to breath in deeply and count backwards from twenty while imagining yourself in a peaceful setting
-

## B. Self-Talk Techniques

THE KEY TO ANGER MANAGEMENT IS ENGAGING IN ACTIVITIES THAT SLOW DOWN MIND ACTIVITIES:

- Like Relaxation Techniques, Self-talk techniques can also:
  - Help a person deal with anger constructively



### Two Self-talk Techniques

1. “If – Then” Thinking (also called “Thinking Ahead”)
2. Think of the Other Person (TOP)

#### 1. “If – Then” Thinking (Thinking Ahead)

- This type of thinking involves thinking ahead to possible consequences
  - “If” I do this negative thing, “then” that negative consequence will follow, so I’d better not do it.
  - A person can think ahead even before an activating event
    - EXAMPLE – a high school senior has a car in the repair shop. The last time he/she had his/her car in that shop it wasn’t ready when he/she went to get it. Now that his/her car is in that shop again, he can think ahead... THOUGHT - - The car might not be ready.
    - How can he/she avoid getting angry if it isn’t ready when he/she goes there to pick it up?
      - **Phone ahead** to be sure it is ready BEFORE he/she goes to get it.
      - **Think ahead** and be prepared emotionally that it might not be ready – he/she needs to realize that if he/she loses his/her cool and gets aggressive the car shop owner may call the police.
      - **Prepare** – to express complaint calmly and constructively.



- A person can think ahead beyond the immediate situation to consequences that happen later on.
  - EXAMPLE – a person gets angry at another person for teasing. Instead of using relaxation or self-talk techniques during the MIND ACTIVITY, the person just goes ahead and punches the other person.
  - What will happen down the road?
  - Chances are it won't end there.

## 2. Think of the Other Person (TOP)

- “If – Then” – thinking ahead applies not only to consequences for the person getting angry or behaving inappropriately, it also has consequences for other people that are involved.
  - Consequences of being self-centered and hurting others:
    - **FOR YOU:**
      - How do people you have hurt treat you afterwards?
      - Do you lose friends? What about reputation? Respect?
  - How self-centered behaviour affects others:
    - **FOR OTHERS:**
      - EXAMPLE – person steals someone else's iPhone.
      - How might it make the other person feel? What emotions?
      - How would other people who knew the victim feel? What emotions?
      - How might the victim's family feel?
      - What are later consequences for the victim – will they ever be the same?

### ANALYSIS OF CONSEQUENCES:

CONSEQUENCES:	FOR SELF (“If-Then”)	FOR OTHERS (TOP)
General Consequences (other than feelings)	Getting caught Getting punished	The person cannot communicate with family and peers – The person has lost their calendar and other saved items.
“Feelings” Consequences	Loss of self-Respect	Feeling angry – wanting to get even – feeling like they can't trust people.

## C. Techniques for Achieving Constructive Consequences

Up until now most of what we have covered so far deals with certain aspects of the Anatomy of Anger – in particular:

- **ACTIVATING EVENT** (thinking about triggers or hot spots)
- **MIND ACTIVITY** (Relaxation Techniques and Self-Talk for calming down before **BODY REACTIONS**)

We are going to shift our focus now to

- **CONSEQUENCES**

Q. How can a person engage in social behaviour that is likely to achieve constructive (positive) consequences?



### Techniques for Achieving Constructive Consequences

1. Think “Why?”
2. Use “I” instead of “You” statements

#### 1. Think “Why?”

- Think about what the other person is saying (Build social skills)
  - What do they want you to do?
  - **Why** do they want you to do it?
  - What are the consequences of doing it or not doing it?
  - Decide what you should do.
  - State what you have decided calmly.
    - Explain why – discuss consequences
    - Suggest something else to do

#### EXAMPLE:

- Some friends are planning not to go back to school after lunch. They want Jay to come along with them.
  - Go through the set of questions and advice above.

## 2. Use “I” instead of “You” statements

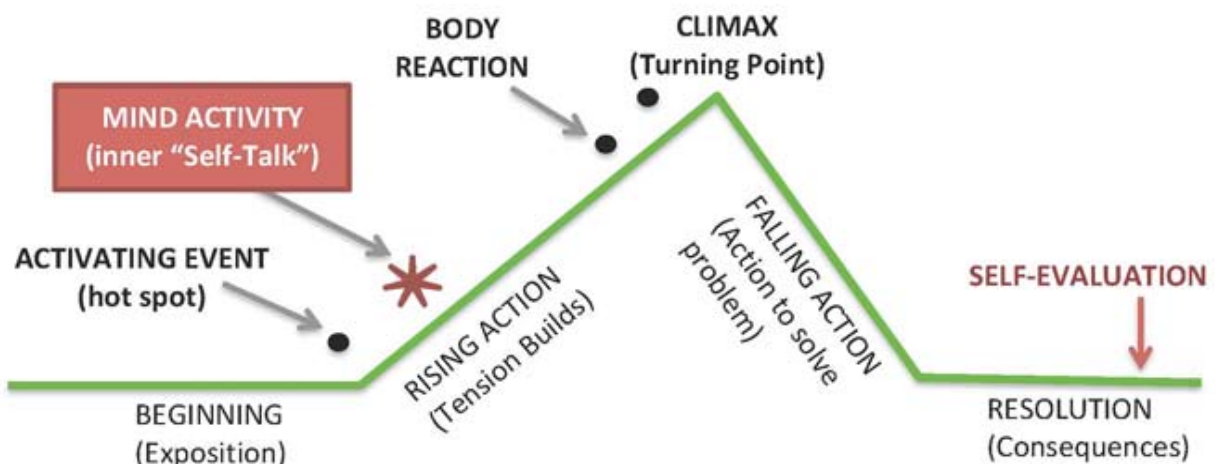
- **YOU** statements are often interpreted by others as a put down or a threat.
  - EXAMPLE: **You** idiot. **You’d** better keep your stuff out of my way, or else.
    - This kind of statement is destructive because it attacks the other person and either makes them defensive or provokes a fight.
    - Instead of being destructive a person can use “I” statements to be constructive.
- **I** statements incorporate social skills help a person express him or her self in a calm and constructive way.
  - EXAMPLE: I am feeling pretty upset about all your stuff in my way. I would like you to move it to the side.
    - When a person uses “I” statements in a non-threatening tone of voice they can express a complaint constructively.

### EXAMPLE:

- I leave the classroom and you all made a big mess. When I come back I say:
  - “**You** slob! **You** make a mess every time I leave this room. **You** should be ashamed of yourselves.
  - How could I correct this with “I” statements?

## D. Self-Evaluation

- Self-Evaluation takes place **AFTER** consequences.



Self-Evaluation involves asking questions about whether you kept your cool? Or How could the situation be handled better in the future?



#### MAKE SURE SELF-EVALUATIONS ARE CONSTRUCTIVE

If a person evaluates their behaviour and feels that they weren't able to keep calm or achieve constructive consequences he or she should **AVOID ASSUMING THE WORST**.

- We should ask:
  - Did I try as hard as I could have?
  - Did I have a self-centered attitude?
  - Was I not ready?
  - Do I need more practice?
- Make a plan to try again:
  - Write down plans for how things could be improved in the future
    - What are some examples?

### E. Reversing & Building Awareness of Victims vs. Victimizers

- Anger is **NOT** just a problem of what others do to anger us, and how we should reduce our anger, and express a complaint constructively.
- It is also a problem because of things WE do to make **OTHER PEOPLE** angry.

#### Reversing

- We need to think about how **our actions** can lead to **SOMEONE ELSE'S ACTIVATING EVENT** (someone else's trigger).
- **A Story from Two Points of View**
  - Let's pretend... you have been asked to develop a narrative film about getting angry. The movie producer would like you to make up a story that illustrates Person A getting angry about something done by Person B. The film should include a scene where Person A explains how they felt and exactly what they did when the other person made them angry.
  - Now, the film producer calls back and she says she likes the film – but – she also wants the film to include the other person's side of the story.
  - If the film did not include Person's B perspective is it complete? – Does the movie tell the whole story? What would be missing?



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- **Reversing Practice Examples:**

- **A Student says:**

- I don't feel like playing basketball. They never pass me the ball.

- **You say:**

- \_\_\_\_\_

- **A Student says:**

- He was asking for it. He kept teasing me.

- **You say:**

- \_\_\_\_\_

- **A Student says:**

- I got in trouble because both of my parents don't pay attention to me.

- **You say:**

- \_\_\_\_\_

## **Victims and Victimizers**

- This section focuses on the perspective of the victim.
  - **What is a victim?**
    - Someone who has been unfairly hurt by someone else.
    - Describe a scenario in which someone is a victim.
  - **What is a victimizer?**
    - Someone who hurts others, especially someone who unfairly hurts another person or people.
    - Describe a scenario in which someone is a victimizer.
  - **Thinking of the Other Person - - Ways that Victims Suffer:**
    - **In the Body**
      - Bruises – Broken Bones – Heart Attacks
    - **In the Mind**
      - Fear – Insecurity – Loss of Concentration – Anxiety – Grief – Loss of Something Precious – Reliving Victimization – Lack of Trust – Emotional Problems
-

- 
- **In Money**
    - Loss of Job – Unpaid Bills – Loss of Money – Cost to Replace Lost or Damaged Items – Medical Costs – Court Costs
  - **In Daily Living**
    - Loss of Sleep – Disrupted Schedule – Can't Get to Work – Loss of Appetite – Increased Stress – Health Problems
  - **With Their Friends**
    - Isolation from Others – Being Teased or Ignored by Others – Stress
- 

### Overview of Lesson 3 Expectations:

Students will...

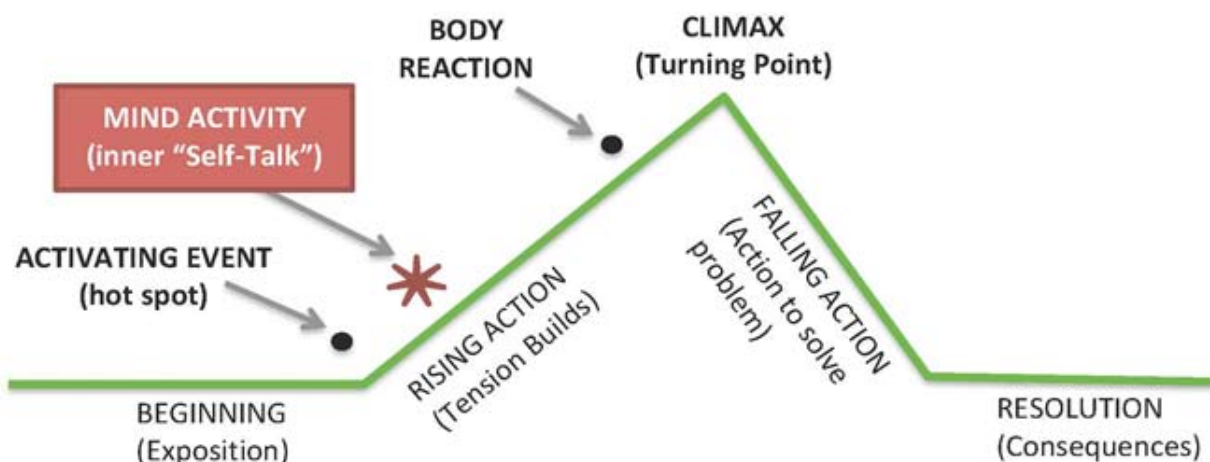
1. **Discuss** the concept of story structure and the technique of script writing
  2. **Apply** the concept of story structure and the technique of script writing to a project:
    - **Students will create a story that narrates a moral situation.**
      - The story line will follow the **anatomy of anger** pathway (as illustrated on page 6)
      - The story will illustrate the negative consequences of one **thinking error** (matched to one self-identity problem and one social or behavioural problem).
      - An **alternate ending** will be developed and scripted – this alternate ending will correct thinking error before it results in body reactions and lead to a positive outcome for the main character.
-

## A. Story-Line & Script Writing

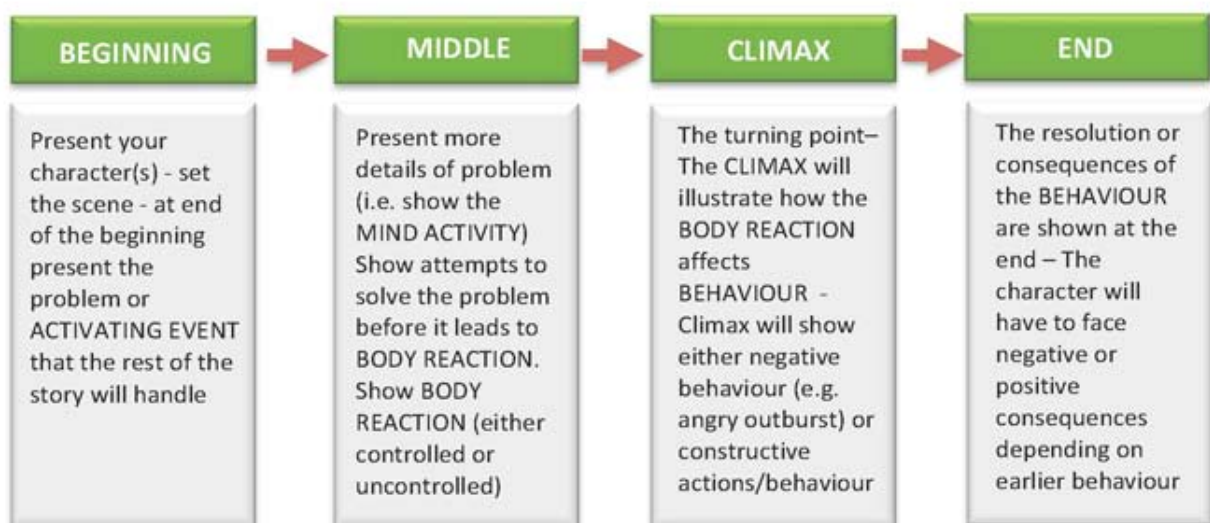
### Q. What makes for a good story or narrative?

- The structure of a good story has an **Beginning** (exposition), **Middle** (Rising Action where tension builds), **Climax** (a turning point), and **End** (a resolution where the character experiences consequences of the story)

### STORY LINE STRUCTURE:



### STORY LINE SEQUENCE:



**EXAMPLE - - STORY LINE SEQUENCE:**



---

**SCRIPT STRUCTURE:**

**"Title of Project"**

Assignment Name

Production Team #

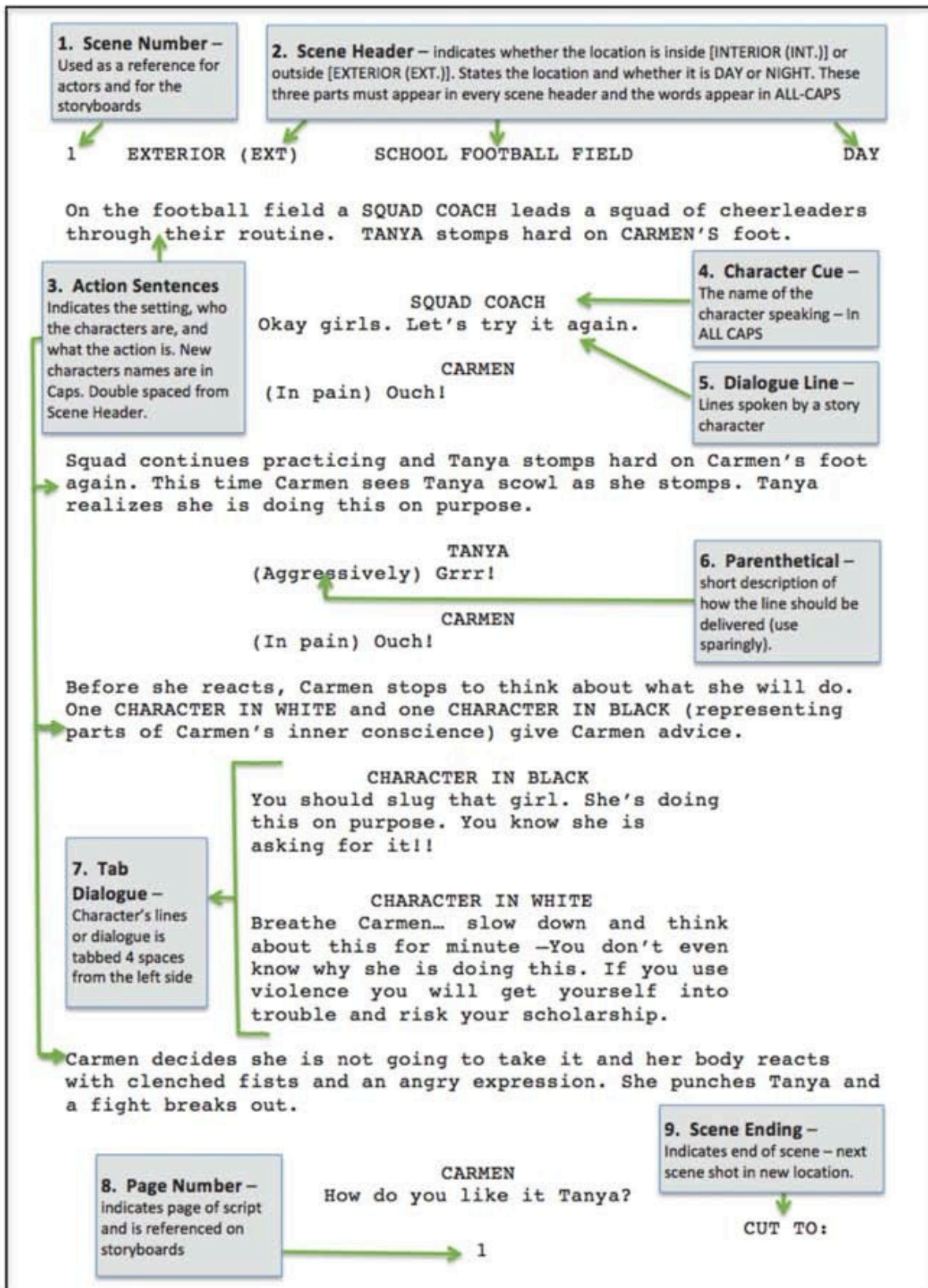
(and/or)

*Names  
of  
Production  
Team  
Members*

Draft #

Date script was submitted for evaluation

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## Overview of Lesson 4 Expectations:

Students will...

1. **Discuss** different types of Camera Shots (Distance from Camera-to-Subject Matter).
2. **Apply** the different types of Camera Shots to appropriate situations.
  - EXAMPLE – recognize that Long-shots establish a new scene and close-ups help and audience understand the feelings and emotions of a character.

### A. Distance from Camera-to-Subject Matter

#### Camera Shot Types

- The film industry uses specific terminology to refer to camera shots types based on the camera's distance from the subject matter.
- For example:
  - Can you imagine what the industry calls the first shot in a scene?



#### Establishing Shot

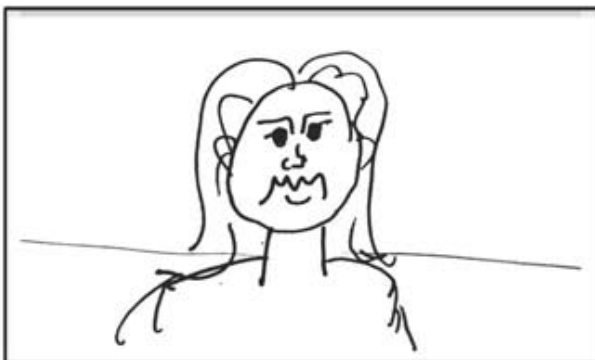
An establishing shot is introduced to show the location of the entire scene, from an angle that keeps all the characters in view. It is often a long shot (see below) and is the first shot recorded during the shooting of a scene.

**Long Shots (LS)**

A much larger background area dominates the subject. Establishing and master shots are often long shots.

**Medium Shot (MS)**

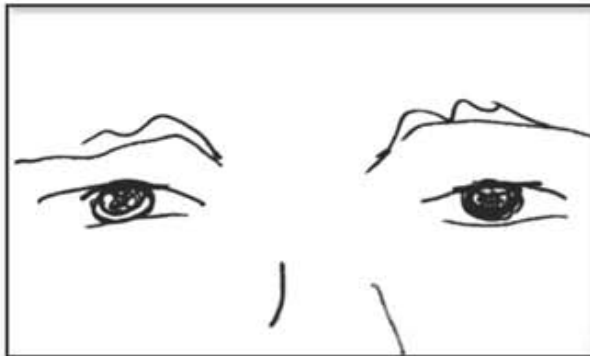
Here the subject becomes much larger and more dominant. The background is still important but now shares the camera-space with the subject.

**Medium Close-up (MCU)**

This is the most prevalent shot used in TV and film. The subject's head and shoulders make up the MCU. A good starting point for framing the MCU is to include the first button of actor's open-collar shirt.

**Close-up (CU)**

The subject becomes the primary focus of interest within the shot. Only a small portion of the background is visible.

**Extreme Close-up (CU)**

The subject becomes the primary focus of interest within the shot. This can be used to show details of emotion (tears or angry expression etc.)

**Insert Shot / Cut In**

An insert shot is a close up that shows the details of something important. For example, it is important for the audience to see Tanya step on Carmen's foot the second time.

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## Overview of Lesson 5 Expectations:

Students will...

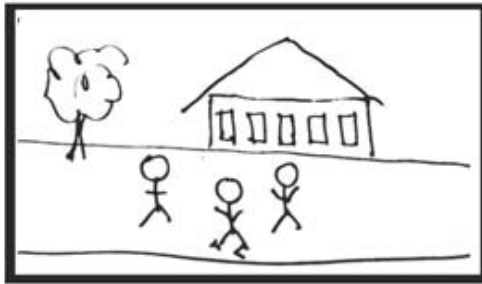
1. **Discuss** the concept story boarding and why it is important to story board a visual plan before you begin shooting any film.
2. **Apply** the story board technique to the
  - **Students will create a story that illustrates a moral situation.**
    - The story line will follow the anatomy of anger pathway (as illustrated on page 6)
    - The story will illustrate the negative consequences of one thinking error (matched to one self-identity problem and one social or behavioural problem).
    - An alternate ending will be developed and scripted – this alternate ending will correct thinking error before it results in body reactions and lead to a positive outcome for the main character.

### A. Story Boarding

#### Story Boarding

- Once the story has been outlined and the script is written, it is time to start a storyboard.
  - **All** films plan the camera shots of each scene by using storyboards.
  - This is a plan that guides you through each shot (from the story's beginning, middle, climax and end).
  - The storyboard should incorporate rough illustrations of key camera shots and include point form directions (including shot names and character dialogue).
  - A storyboard looks a lot like a comic strip.
  - **IMPORTANT:** the quality of the drawing IS NOT important. Stick figures are just fine. The important thing is that the sketch shows whether you are shooting a close-up, a long shot etc. and shows how many characters are in the shot.
-

1.  
Script  
Page  
# 1.



SHOT TYPE: Establishing Shot / Long Shot (LS)

DIALOGUE: Squat leader speaking

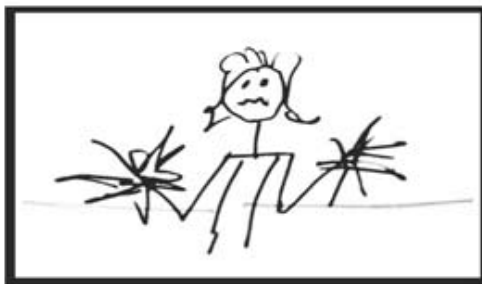
2.  
Script  
Page  
# 1.



SHOT TYPE: Long Shot (LS)

DIALOGUE: Steps on foot - Carmen "ouch"

3.  
Script  
Page  
# 1.



SHOT TYPE: Medium Shot (MS)

DIALOGUE: No Dialogue - Carmen in pain

4.  
Script  
Page  
# 1.



SHOT TYPE: Long Shot (LS)

DIALOGUE: No dialogue - practice continues

5.  
Script  
Page  
# 1.



SHOT TYPE: Insert Shot / Cut In

DIALOGUE: No Dialogue

6.  
Script  
Page  
# 1.



SHOT TYPE: Medium Close Up (MCU)

DIALOGUE: Tanya "Grrr"

7.  
Script  
Page  
# 1.



SHOT TYPE: Close Up (CU) - Carmen "ouch" -

DIALOGUE: shows hand to temple thinking

8.  
Script  
Page  
# 1.



SHOT TYPE: Medium Shot (MS) shows Character

DIALOGUE: dressed in black and character in white

---

## Overview of Lessons 6 - 7 Expectations:

Students will...

1. **Observe** camera operation demonstration.
2. **Apply** the demonstrated techniques of camera operation to the filming of their movies.
  - **Students will film**
    - According to the specifications of their storyboards
    - NOTE: Movie should be no longer than three minutes in length

### A. Students Filming

Students will continue filming from lesson 6 to 7.

Teacher will be observing and giving further instruction as needed.

---

## Overview of Lessons 8 - 10 Expectations:

Students will...

1. **Observe** a digital editing demonstration by the teacher
2. **Apply** the demonstrated digital editing techniques to editing of their film clips.
  - **Students will digitally edit their movie clips and include titles**
    - Movie clips will be imported into digital editing software
    - Students will cut clips and insert transitions between clips
    - Students may choose to add basic effects to convey particular moods etc.
    - Students will use titles to:
      - Present the title of their movie
      - Run credits at the end (including the names of all group members)
      - Indicate any particular message to the audience such as:
        - Title: "Alternate Ending" that shows self-regulated Mind Activity followed by positive outcome.
      - NOTE: Movie should be no longer than three minutes in length

### A. Lesson in Digital Editing & Titling

Students will continue digital editing from lesson 8 to 10.

Teacher will be observing and giving further instruction as needed.

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## Overview of Lesson 11 Expectations:

Students will...

1. **Discuss** the narrative moral film of each group
  - **Identify:** the activating event, MIND ACTIVITY, body reaction and consequences (as well as the MIND ACTIVITY of the alternate ending)
  - **Identify:** the thinking error, self-identity problem and behavioural or social problem.
2. **Evaluate** technical strengths of camera shots & editing techniques and suggest areas that could be improved.

### A. Screening Projects

Each narrative film will be screened and discussed in terms of:

- The narrative structure (the activating event, mind activity, body reaction and consequences) – both the main film and the alternate ending.
  - The thinking errors will be identified and discussed
  - The behavioural and/or social problem(s) will be identified and discussed.
  - The technical strengths (camera shots, editing techniques) will be identified and discussed as well as any possible areas that could be improved if they were to do the project again in the future.
-

## Appendix C

### Brock University Research Ethics Clearance



**Brock University**  
 Research Ethics Office  
 Tel: 905-688-5550 ext. 3035  
 Email: reb@brocku.ca

Social Science Research Ethics Board

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#### Certificate of Ethics Clearance for Human Participant Research

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DATE: 9/19/2014

PRINCIPAL INVESTIGATOR: DIBIASE, Ann-Marie - Graduate and Undergraduate

FILE: 14-034 - DIBIASE

TYPE: Masters Thesis/Project      STUDENT: Christina Garchinski  
    SUPERVISOR: Ann-Marie DiBiase

TITLE: Teaching Adolescents to Think and Act Responsibly Through Narrative Film-making - A Case Study

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#### ETHICS CLEARANCE GRANTED

Type of Clearance: NEW

Expiry Date: 9/30/2015

The Brock University Social Science Research Ethics Board has reviewed the above named research proposal and considers the procedures, as described by the applicant, to conform to the University's ethical standards and the Tri-Council Policy Statement. Clearance granted from 9/19/2014 to 9/30/2015.

The Tri-Council Policy Statement requires that ongoing research be monitored by, at a minimum, an annual report. Should your project extend beyond the expiry date, you are required to submit a Renewal form before 9/30/2015. Continued clearance is contingent on timely submission of reports.

To comply with the Tri-Council Policy Statement, you must also submit a final report upon completion of your project. All report forms can be found on the Research Ethics web page at <http://www.brocku.ca/research/policies-and-forms/research-forms>.

In addition, throughout your research, you must report promptly to the REB:

- a) Changes increasing the risk to the participant(s) and/or affecting significantly the conduct of the study;
- b) All adverse and/or unanticipated experiences or events that may have real or potential unfavourable implications for participants;
- c) New information that may adversely affect the safety of the participants or the conduct of the study;
- d) Any changes in your source of funding or new funding to a previously unfunded project.

We wish you success with your research.

Approved:

Jan Frijters, Chair  
 Social Science Research Ethics Board

**Note:** Brock University is accountable for the research carried out in its own jurisdiction or under its auspices and may refuse certain research even though the REB has found it ethically acceptable.

If research participants are in the care of a health facility, at a school, or other institution or community organization, it is the responsibility of the Principal Investigator to ensure that the ethical guidelines and clearance of those facilities or institutions are obtained and filed with the REB prior to the initiation of research at that site.

## Appendix D

### Letter of Invitation – For Parents/Guardians and Students

November 26, 2014

Project Title:

Teaching Adolescents to Think and Act Responsibly  
Through Narrative Film-making: A Case Study

Principal Investigator (PI) & Faculty Supervisor: Dr. Ann-Marie DiBiase  
Department of Graduate and Undergraduate Studies in Education  
Brock University  
(905) 688-5550 x4050  
ann-marie.dibiase@brocku.ca

Student Principal Investigator (Student PI): Christina Garchinski  
Masters of Education (In Progress)  
Department of Education  
Brock University  
tg11rw@brocku.ca

I am Christina Garchinski, from the Department of Graduate Studies in Education, Brock University. I invite your child to participate in a research study entitled *Teaching Adolescents to Think and Act Responsibly Through Narrative Film-making: A Case Study*. This study will take place during the fall semester of the Exploring Technologies (TIJ1O) course your child is enrolled in.

Character education has been embedded in the curriculum of publicly funded Ontario schools since the 2007-2008 school year. Schools are expected to implement character development initiatives that are integrated with the ministry expectations of regular subject curriculums.

This study implements an integrated program consisting of two components: a) a program of moral character education called *Teaching Adolescents to Think and Act Responsibly: The EQUIP Approach (EQUIP)* (DiBiase, Gibbs, Potter & Blount, 2012) and b) a program that covers a specific portion of Ontario's curriculum for Exploring Technologies (TIJ1O) related to Narrative Film-making skills.

*EQUIP* is a Cognitive-behavioural psychoeducational program that seeks to facilitate more mature and accurate cognitive thought and behavioural skills. *EQUIP* address the following: 1) developmental delays in moral judgment; 2) self-serving cognitive distortions; and 3) social skill deficiencies. These challenges are interrelated, and thus, so are the components of the *EQUIP* curriculum. The components of the *EQUIP* program seek to remedy these delays, distortions, and deficiencies by equipping students with: 1) mature moral judgement (the Social Decision Making component); 2) skills for managing anger and correcting self-serving cognitive distortions (the Anger Management component); and 4) social skills for balanced and constructive social behaviour (the Social Skills component).

The purpose of the present study is to examine how the integrated *EQUIP* – Narrative Film-making program influences:

- a) student's thoughts, feelings and behaviours regarding a set of specific thinking errors (self-centered thinking, minimizing/mislabelling, blaming others, assuming the worst) that are addressed by the *EQUIP* program.

- b) the teacher's interpretation of how the integrated *EQUIP* – Narrative Film-making program has influenced the students' thoughts, feelings and behaviours in regard to the thinking errors covered in the *EQUIP* program.
- c) what it was like for students to experience the program,
- d) what was it like for the teacher to teach the program, and
- e) how do the themes that emerge from the data related to the integrated *EQUIP* – Narrative Film-making program fulfill, not fulfill, and/or extend the learning expectations of Ontario's character education initiative, known as initiative called *Finding Common Ground: Character Development in Ontario Schools, K-12*.

Should you choose to consent to your child's participation in this study, your child (along with the other students in the Exploring Technologies class) will participate in a two and a half week course unit. During the unit, students will learn to make narrative films that encourage moral character growth. The students will be asked to complete four short Student Questionnaires that ask about the student's thoughts, feelings and behaviours related to particular moral scenarios. Please note: the students' names will not be recorded on these questionnaires, thus student questionnaire responses will be kept anonymous. At the end of the unit, the researcher will randomly choose 3 students from the class list to be interviewed about their experience with the unit. The three separate Student Interviews will ask questions about what the student found most enjoyable, and how he/she thinks the unit could be improved etc. All data provided by students will be considered confidential.

The teacher will be asked to complete four short Teacher Questionnaires regarding his/her perception of the students' thoughts, feelings and behaviours related to particular thinking errors covered during the *EQUIP* – Narrative Film-making program. The teacher's name will not be recorded on the questionnaires and teacher confidentiality will be preserved. At the end of the unit, the teacher would be interviewed about their experience with the unit. The interview will ask questions about what the teacher found most enjoyable, and how they think the unit could be improved etc. All data provided by the teacher will be considered confidential. No person will be identified by name during data collection nor in written reports of the research.

Students who participate in this study will have a unique opportunity to gain a better understanding of their own moral development. There are no known or anticipated risks associated with participation in the study.

If you have any pertinent questions about your rights as a research participant, please contact the Brock University Research Ethics Officer (905 688-5550 ext. 3035, reb@brocku.ca)

If you have any questions, please feel free to contact me (see below for contact information).

Thank you,

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PI: Dr. Ann-Marie DiBiase  
 Department of Graduate and  
 Undergraduate Studies in Education  
 Brock University  
 (905) 688-5550 x4730  
 ann-marie.dibiase@brocku.ca

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SPI: Christina Garchinski  
 Masters of Education Candidate  
 Department of Education  
 Brock University  
 tg11rw@brocku.ca

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This study has been reviewed and received ethics clearance through Brock University's Social Science Research Ethics Board – File # 14-034 - DIBIASE.

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## Appendix E

### Letter of Invitation – For Principal and Teacher

November 26, 2014

Project Title:

Teaching Adolescents to Think and Act Responsibility  
Through Narrative Film-making: A Case Study

Principal Investigator (PI) & Faculty Supervisor: Dr. Ann-Marie DiBiase  
Department of Graduate and Undergraduate Studies in Education  
Brock University  
(905) 688-5550 x4050  
ann-marie.dibiase@brocku.ca

Student Principal Investigator (Student PI): Christina Garchinski  
Masters of Education (In Progress)  
Department of Education  
Brock University  
tg11rw@brocku.ca

I am Christina Garchinski, from the Department of Graduate Studies in Education, Brock University. I invite you to participate in a research project entitled *Teaching Adolescents to Think and Act Responsibly Through Narrative Film-making: A Case Study*. This study would take place during the fall semester within the Exploring Technologies (TIJ1O) course at your school.

Character education has been embedded in the curriculum of publicly funded Ontario schools since the 2007-2008 school year. Schools are expected to implement character development initiatives that are integrated with the ministry expectations of regular subject curriculums.

This study implements an integrated program consisting of two components: a) a program of moral character education called *Teaching Adolescents to Think and Act Responsibly: The EQUIP Approach (EQUIP)* (DiBiase, Gibbs, Potter & Blount, 2012) and b) a program that covers a specific portion of Ontario's curriculum for Exploring Technologies (TIJ1O) related to Narrative Film-making skills.

EQUIP is a Cognitive-behavioural psychoeducational program that seeks to facilitate more mature and accurate cognitive thought and behavioural skills. EQUIP address the following: 1) developmental delays in moral judgment; 2) self-serving cognitive distortions; and 3) social skill deficiencies. These challenges are interrelated, and thus, so are the components of the EQUIP curriculum. The components of the EQUIP program seek to remedy these delays, distortions, and deficiencies by equipping students with: 1) mature moral judgement (the Social Decision Making component); 2) skills for managing anger and correcting self-serving cognitive distortions (the Anger Management component); and 4) social skills for balanced and constructive social behaviour (the Social Skills component).

The purpose of the present study is to examine how the integrated *EQUIP* – Narrative Film-making program influences:

- a) student's thoughts, feelings and behaviours regarding a set of specific thinking errors (self-centered thinking, minimizing/mislabelling, blaming others, assuming the worst) that are addressed by the *EQUIP* program.
- b) the teacher's interpretation of how the integrated *EQUIP* – Narrative Film-making program has influenced the students' thoughts, feelings and behaviours in regard to the thinking errors covered in the *EQUIP* program.

- c) what it was like for students to experience the program,
- d) what was it like for the teacher to teach the program, and
- e) how do the themes that emerge from the data related to the integrated *EQUIP* – Narrative Film-making program fulfill, not fulfill, and/or extend the learning expectations of Ontario’s character education initiative, known as initiative called *Finding Common Ground: Character Development in Ontario Schools, K-12*.

Should your school participate in this study, your school’s fall semester Exploring Technology (TIJ10) class would implement a two and a half week course unit. The principal will be asked to distribute the parent/student letters of invitation, the parent/guardian informed consent forms and the student assent forms. The returned consent/assent forms should be returned to the researcher, Christina Garchinski.

During the unit, students will learn to make narrative films that encourage moral character growth. The students will be asked to complete four short Student Questionnaires that ask about the student’s thoughts, feelings and behaviours related to particular moral scenarios. Please note: the students’ names will not be recorded on these questionnaires – thus, student questionnaire responses will be kept anonymous. At the end of the unit, the researcher will randomly choose 3 students from the class list to be interviewed about their experience with the unit. The three separate Student Interviews will ask questions about what the student found most enjoyable, and how he/she thinks the unit could be improved etc. All data provided by students will be considered confidential.

The teacher will be asked to complete four short Teacher Questionnaires regarding his/her perception of the students’ thoughts, feelings and behaviours related to particular thinking errors covered during the *EQUIP* – Narrative Film-making program. The teacher’s name will not be recorded on the questionnaires and teacher confidentiality will be preserved. At the end of the unit, the teacher would be interviewed about his/her experience with the unit. The interview will ask questions about what the teacher found most enjoyable, and how he/she thinks the unit could be improved etc. All data provided by the teacher will be considered confidential. No person will be identified by name during data collection nor in written reports of the research.

This research has the potential to benefit students, teachers and administrators by providing an exciting and integrated means for addressing the moral character growth of adolescents. Students who participate in this study will have a unique opportunity to gain a better understanding of their own moral development. There are no known or anticipated risks associated with participation in the study.

If you have any pertinent questions about your rights as a research participant, please contact the Brock University Research Ethics Officer (905 688-5550 ext. 3035, reb@brocku.ca).

If you have any questions, please feel free to contact me (see below for contact information).

Thank you,

---

PI: Dr. Ann-Marie DiBiase  
 Department of Graduate and Undergraduate  
 Studies in Education  
 Brock University  
 (905) 688-5550 x4730  
 ann-marie.dibiase@brocku.ca

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SPI): Christina Garchinski  
 Masters of Education Candidate  
 Department of Education  
 Brock University  
 tg11rw@brocku.ca

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This study has been reviewed and received ethics clearance through Brock University’s Social Science Research Ethics Board – File # 14-034 - DIBIASE.

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## Appendix F

### Informed Consent Form – For Parents/Guardians

November 26, 2014

Project Title:

Teaching Adolescents to Think and Act Responsibility  
Through Narrative Film-making: A Case Study

Principal Investigator (PI) & Faculty Supervisor: Dr. Ann-Marie DiBiase  
Department of Graduate and Undergraduate Studies in Education  
Brock University  
(905) 688-5550 x4050  
ann-marie.dibiase@brocku.ca

Student Principal Investigator (Student PI): Christina Garchinski  
Masters of Education (In Progress)  
Department of Education  
Brock University  
tg11rw@brocku.ca

#### INVITATION

Your child is invited to participate in a study that involves research. The purpose of the present study is to examine how the integrated *EQUIP* – Narrative Film-making program influences:

- a) student's thoughts, feelings and behaviors regarding a set of specific thinking errors (self-centered thinking, minimizing/mislabelling, blaming others, assuming the worst) that are addressed by the *EQUIP* program.
- b) the teacher's interpretation of how the integrated *EQUIP* – Narrative Film-making program has influenced the students' thoughts, feelings and behaviours in regard to the thinking errors covered in the *EQUIP* program.
- c) what it was like for students to experience the program,
- d) what was it like for the teacher to teach the program, and
- e) how do the themes that emerge from the data related to the integrated *EQUIP* – Narrative Film-making program fulfill, not fulfill, and/or extend the learning expectations of Ontario's character education initiative, known as initiative called *Finding Common Ground: Character Development in Ontario Schools, K-12*.

#### WHAT'S INVOLVED

As a participant, your child would participate in a two and a half week course unit that will take place during his/her regular TIJIO Exploring Technologies class. During the unit students will learn to make narrative films that encourage moral character growth. These video narratives are part of the curriculum and will not be used for research purposes. The students will also be asked to complete four short 15-minute Student Questionnaires during class time that ask students about their thoughts, feelings and behaviours related to particular moral scenarios—your child's name will not be recorded on these questionnaires, thus student responses will be kept anonymous. The researcher's observational notes may include descriptions of the students' activity, behaviour, conversations, and interpersonal interactions. The regular classroom teacher will complete four short 15-minute Teacher Questionnaires that ask him/her about how he/she thinks the *EQUIP* program affected the students thoughts, feelings and behaviours related to particular moral scenarios.

At the end of the unit, the student PI (researcher), Christina Garchinski, will randomly select 3 students from the class list for a private 15-minute Student Interview (conducted by the researcher during class time in a location designated by the regular classroom teacher) about the student's experience with the unit. The interview will ask questions about what the student enjoyed most, how he/she thinks the unit could be improved, and what was the most important thing learned from the unit. Your child is free to decline the interview without concern for loss of grades/marks. If your child agrees to the interview he/she will be asked for verbal permission to audiotape the interview. If your child does not want the interview recorded, the researcher will take brief notes during the interview instead. If your child is interviewed, his/her confidentiality will be preserved and no student will be identified by name during data collection nor in written reports of the research. The regular classroom teacher will also participate in one 20-minute Teacher Interview regarding his/her thoughts about what was most enjoyable, and how he/she thinks the unit could be improved.

Students who choose not to (or whose parents do not consent for their child to) participate in the research will not be involved with the EQUIP program. Instead, the regular Exploring Technologies TIJIO teacher will designate and teach an alternate character education program to any students not involved in the research. The activities of the non-participating students will appear similar to the activities of the participating students. Non-participating students will still create a narrative film as part of the regular TIJIO course, but the content will consist of character education content designated by the regular classroom teacher. During the time that student participants are completing study questionnaires or interviews, non-participants will work on regular work activities.

### **POTENTIAL BENEFITS AND RISKS**

This research has the potential to benefit students by providing an exciting and integrated means for addressing the moral character growth of adolescents. Students who participate in this study will have a unique opportunity to gain a better understanding of their own moral development. There are no known or anticipated risks associated with participation in the study.

### **CONFIDENTIALITY**

All information that your child provides is considered confidential. Any verbal statements will be removed from the audio and/or written record at the your request (or at the request of your child), during the study, and up until the written thesis is submitted in June 2015. Your child will NOT be identified by name during data collection nor in written reports of the research.

All digital documents related to this study will be stored on a password-protected computer and any paper documents will be stored in a locked file cabinet in the researcher's home. At the end of the study (June 2015), all documentation including questionnaires, transcribed interview responses, and the researcher's observational field notes (that may include descriptions of students' activity, behaviour, interaction with each other, conversations, and researcher's interactions with students) will be permanently deleted and/or shredded at the researcher's home. Should your child be randomly selected for a 15-minute interview and decide to withdraw from the study, the audio recordings and written transcription will be destroyed at that time. Any future publications will not mention the names of any of the study participants.

Access to this data will be restricted to the student PI, Christina Garchinski and the PI, Dr. Ann-Marie DiBiase.

### **VOLUNTARY PARTICIPATION**



Participation in this study is voluntary. Participation, non-participation, or withdrawal from the study will in no way affect students' academic standing. Your child may decline to answer any questions or participate in any component of the study. Your child may withdraw from this study at any time by verbally informing the researcher, Christina Garchinski, and may do so without any loss of marks/grades. If your child withdraws from the study they will not continue to participate with the EQUIP program and will instead be assigned an alternate character education program by the regular classroom teacher. Any data from participants who wish to withdraw will be immediately destroyed (shred paper documents, and permanently delete digital audio and written data) once the researcher has been notified of the individual's intention to withdraw.

### **PUBLICATION OF RESULTS**

Results of this study will be used for the researcher, Christina Garchinski's, Masters of Education thesis. Results of this study may be published in professional journals and presented at conferences. Feedback about this study will be available from the researcher at [tg11rw@brocku.ca](mailto:tg11rw@brocku.ca) upon study completion in June 2015. Following study completion, the researcher will present a verbal summary to the student participants and provide the teacher, principal and parents/guardians with a one page executive summary of the study.

### **CONTACT INFORMATION AND ETHICS CLEARANCE**

If you have any questions about this study or require further information, please contact the Student PI, Christina Garchinski or the PI, Dr. Ann-Marie DiBiase by using the contact information provided above. This research thesis has been reviewed and received ethics clearance through the Research Ethics Board at Brock University (File # 14-034 - DIBIASE), which is a committee whose task it is to make sure that research participants are protected from harm. If you have any comments or concerns about your rights as a research participant, please contact the Research Ethics Office at (905) 688-5550 Ext. 3035, [reb@brocku.ca](mailto:reb@brocku.ca).

### **CONSENT FORM RETURN**

If you choose to consent to your child's participation in this study, please have your child return this form, signed by you, to the regular TIJIO teacher, by date: \_\_\_\_\_. All returned forms will be submitted to the Student PI and stored in a locked cabinet in her home office.

Thank you for your assistance in this project. Please keep a copy of this form for your records.

### **CONSENT FORM**

I agree to my child's participation in this study described above. I have made this decision based on the information I have read in the Information-Consent Letter. I have had the opportunity to receive any additional details I wanted about the study and understand that I may ask questions in the future. I understand that I may withdraw this consent at any time.

Name: \_\_\_\_\_

Signature: \_\_\_\_\_ Date: \_\_\_\_\_

## Appendix G

### Informed Assent Form – For Students

November 26, 2014

Project Title:

Teaching Adolescents to Think and Act Responsibility  
Through Narrative Film-making: A Case Study

Principal Investigator (PI) & Faculty Supervisor: Dr. Ann-Marie DiBiase  
Department of Graduate and Undergraduate Studies in Education  
Brock University  
(905) 688-5550 x4050  
ann-marie.dibiase@brocku.ca

Student Principal Investigator (Student PI): Christina Garchinski  
Masters of Education (In Progress)  
Department of Education  
Brock University  
tg11rw@brocku.ca

#### INVITATION

You are invited to participate in a study that involves research. The purpose of the present study is to examine how the integrated *EQUIP* – Narrative Film-making program influences:

- a) Students' thoughts, feelings and behaviours regarding a set of specific thinking errors (self-centered thinking, minimizing/mislabelling, blaming others, assuming the worst) that are addressed by the *EQUIP* program.
- b) the teacher's interpretation of how the integrated *EQUIP* – Narrative Film-making program has influenced the students' thoughts, feelings and behaviours in regard to the thinking errors covered in the *EQUIP* program.
- c) what it was like for you to experience the program,
- d) what was it like for the teacher to teach the program, and
- e) how do the themes that emerge from the data related to the integrated *EQUIP* – Narrative Film-making program fulfill, not fulfill, and/or extend the learning expectations of Ontario's character education initiative, known as initiative called *Finding Common Ground: Character Development in Ontario Schools, K-12*.

#### WHAT'S INVOLVED

As a research participant, you would participate in a two and a half week course unit during your regular Exploring Technologies TIJ10 class. During the unit, you will learn to make a narrative film that encourages moral character growth. These video narratives are part of the curriculum and will not be used for research purposes. You and the other students will be asked to individually complete four short 15-minute Student Questionnaires during class time that ask you about your thoughts, feelings and behaviours related to particular moral scenarios—your name will not be recorded on these questionnaires – your questionnaire responses will be kept anonymous. The researcher's observational notes may include descriptions of the students' activity, behaviour, conversations, and interpersonal interactions. At the end of the unit, the student PI (researcher), Christina Garchinski will randomly select 3 students from the class list for a private 15-minute Student Interview (conducted during class time by the researcher in a location designated by the regular classroom teacher) that asks about the student's experience with the unit. If you were randomly chosen, the interview will ask you questions about what you enjoyed most, how you think the unit could be improved, and what was the

most important thing you learned from the unit. You would be free to decline the interview without concern for loss of grades/marks. If you agreed to the interview, you would be asked for your verbal permission for the researcher to audiotape the interview. If you do not want the interview recorded, the researcher will take brief notes during the interview instead. Your confidentiality would be preserved and you would not be identified by name, neither during the interview, nor in the interview transcription or the written reports of the research.

As part of the research study, your regular classroom teacher will complete four short 15-minute Teacher Questionnaires that ask him/her about how he/she thinks the EQUIP program affected the students thoughts, feelings and behaviours related to particular moral scenarios. Your regular classroom teacher will also participate in one 20-minute Teacher Interview regarding his/her thoughts about what was most enjoyable, and how he/she thinks the unit could be improved.

If you choose not to (or your parent(s)/guardian(s) do not consent for you to) participate in the research, you will not be involved with the EQUIP program. Instead, the regular Exploring Technologies TIJIO teacher would teach you an alternate character education program. As a non-participant, your activities would appear similar to the activities of the participating students. Non-participating students will still create a narrative film as part of the regular TIJIO course, but the content will consist of character education content designated by the regular classroom teacher. During the time that student participants are completing study questionnaires or interviews, non-participants will work on regular curriculum activities.

#### **POTENTIAL BENEFITS AND RISKS**

If you participate in this study you will have a unique opportunity to gain a better understanding your own moral development. There are no known or anticipated risks associated with participation in the study.

#### **CONFIDENTIALITY**

All information that you provide is considered confidential. Any verbal statements will be removed from the audio and/or written record at your request (or your parent's request), during the study, and up until the written thesis is submitted in June 2015. You will NOT be identified by name during data collection nor in written reports of the research.

All digital documents related to this study will be stored on a password-protected computer and any paper documents will be stored in a locked file cabinet in the researcher's home. At the end of the study (June 2015), all documentation including questionnaires, transcribed interview responses, and the researcher's observational field notes (that may include descriptions of students' activity, behaviour, interaction with each other, conversations, and researcher's interactions with students) will be permanently deleted and/or shredded at the researcher's home. Should you be randomly selected for a 15-minute interview and decide to withdraw from the study, the audio recordings and written transcription will be destroyed at that time. Any future publications will not mention the names of any of the study participants.

Access to this data will be restricted to the SPI, Christina Garchinski and the PI, Dr. Ann-Marie DiBiase.

#### **VOLUNTARY PARTICIPATION**

Participation in this study is voluntary. Participation, non-participation, or withdrawal from the study will in no way affect students' academic standing. You may decline to answer any questions or participate in any component of the study. You may withdraw from this study at any time by verbally informing the researcher,

Christina Garchinski, and may do so without any loss of marks/grades. If you choose to withdraw from the study you will not continue to participate with the EQUIP program and will instead be assigned an alternate character education program by the regular classroom teacher. Any data from participants who wish to withdraw will be immediately destroyed (shred paper documents, and permanently delete digital audio and written data) once the researcher has been notified of the individual's intention to withdraw.

### **PUBLICATION OF RESULTS**

Results of this study will be used for the researcher, Christina Garchinski's, Masters of Education thesis. Results of this study may be published in professional journals and presented at conferences. Feedback about this study will be available from Christina Garchinski at tg11rw@brocku.ca upon study completion in June 2015. Following study completion, the researcher will present a verbal summary to the student participants and provide the teacher, principal and parents/guardians with a one page executive summary of the study.

### **CONTACT INFORMATION AND ETHICS CLEARANCE**

If you have any questions about this study or require further information, please contact the Student PI, Christina Garchinski or the PI, Dr. Ann-Marie DiBiase by using the contact information provided above. This research thesis has been reviewed and received ethics clearance through the Research Ethics Board at Brock University (File # 14-034 - DIBIASE), which is a committee whose task it is to make sure that research participants are protected from harm. If you have any comments or concerns about your rights as a research participant, please contact the Research Ethics Office at (905) 688-5550 Ext. 3035, reb@brocku.ca.

### **CONSENT FORM RETURN**

If you choose to participate in this study, please sign this form and return it to your TIJ1O teacher, by date: \_\_\_\_\_. All returned forms will be submitted to the Student PI and stored in a locked cabinet in her home office.

Thank you for your assistance in this project. Please keep a copy of this form for your records.

### **CONSENT FORM**

I agree to participate in this study described above. I have made this decision based on the information I have read in the Information-Consent Letter. I have had the opportunity to receive any additional details I wanted about the study and understand that I may ask questions in the future. I understand that I may withdraw this consent at any time.

Name: \_\_\_\_\_

Signature: \_\_\_\_\_ Date: \_\_\_\_\_

## Appendix H

### Informed Consent Form – For Teacher & Principal

November 26, 2014

Project Title:

Teaching Adolescents to Think and Act Responsibility  
Through Narrative Film-making: A Case Study

Principal Investigator (PI) & Faculty Supervisor: Dr. Ann-Marie DiBiase  
Department of Graduate and Undergraduate Studies in Education  
Brock University  
(905) 688-5550 x4050  
ann-marie.dibiase@brocku.ca

Student Principal Investigator (Student PI): Christina Garchinski  
Masters of Education (In Progress)  
Department of Education  
Brock University  
tg11rw@brocku.ca

#### INVITATION

Your school is invited to participate in a study that involves research. The purpose of the present study is to examine how the integrated *EQUIP* – Narrative Film-making program influences:

- a) student's thoughts, feelings and behaviours regarding a set of specific thinking errors (self-centered thinking, minimizing/mislabelling, blaming others, assuming the worst) that are addressed by the *EQUIP* program.
- b) the teacher's interpretation of how the integrated *EQUIP* – Narrative Film-making program has influenced the students' thoughts, feelings and behaviours in regard to the thinking errors covered in the *EQUIP* program.
- c) what it was like for students to experience the program,
- d) what was it like for the teacher to teach the program, and
- e) how do the themes that emerge from the data related to the integrated *EQUIP* – Narrative Film-making program fulfill, not fulfill, and/or extend the learning expectations of Ontario's character education initiative, known as initiative called *Finding Common Ground: Character Development in Ontario Schools, K-12*.

#### WHAT'S INVOLVED

As a participant in this research, your school's fall semester Exploring Technologies TIJIO class would participate in a two and a half week course unit. If the principal agrees to provide consent to allow the research to be conducted at his/her school, the relevant TIJIO class teacher will be asked for his/her consent to conduct the research within his/her classroom.

The principal would be asked to arrange the administration of the letters of invitation and the informed consent/assent forms. The administrator will first distribute the parent/guardian letters of invitation and informed consent forms. Once the administrator has received parental/guardian consent, he/she would provide the student with the informed assent form. The returned consent/assent forms should be returned to the student PI (researcher), Christina Garchinski.

The study requires the regular classroom teacher to be present for the duration of the two and a half week course unit that will be taught by the researcher, who is OCT certified to teach the Communications Technology curriculum in Ontario. The regular teacher would lead the non-participant students in an alternate

character education program and be available to the researcher in a supportive role for the delivery of the regular TIJIO curriculum (i.e., supporting students in their creation of scripts, story-boards and film-making). In a set of four 15-minute Teacher Questionnaires (administered before, during, after and at follow-up), the teacher would be asked for his/her perception regarding the students thoughts, feelings and behaviours related to particular thinking errors covered during the EQUIP – Narrative Film-making program. At the end of the unit, the teacher would participate in one private 20-minute Teacher Interview (conducted by the researcher) that asks about the teacher's experience with the unit. The interview will ask questions about what was most enjoyable, and how he/she thinks the unit could be improved etc. No person will be identified by name during data collection nor in written reports of the research.

During the unit, students will learn to make narrative films that encourage moral character growth. These video narratives are part of the curriculum and will not be used for research purposes. The students would be asked to complete four short 15-minute Student Questionnaires during class time (before, during, after and at follow-up) that ask about his/her thoughts, feelings and behaviours related to particular moral scenarios. The students' names will not be recorded on these questionnaires, thus student questionnaire responses will be kept anonymous. Teacher confidentiality will be preserved with regard to the Teacher Questionnaires. The researcher's observational notes may include descriptions of the students' activity, behaviour, conversations, and interpersonal interactions. At the end of the unit, the researcher will randomly select 3 students from the class list for a private 15-minute Student Interview (conducted during class time by the researcher in a room designated by the regular classroom teacher) that asks about the student's experience with the unit. The interview will ask questions about what the student enjoyed most, how they think the unit could be improved, and what was the most important thing learned from the unit. Students are free to decline the interview without concern for loss of grades/marks. If the student agrees to the interview he/she will be asked for verbal permission to audiotape the interview. If the student does not want the interview recorded, the researcher will take brief notes during the interview instead.

### **POTENTIAL BENEFITS AND RISKS**

This research has the potential to benefit your school by providing an exciting and integrated means for addressing the moral character growth of your students. Students who participate in this study will have a unique opportunity to gain a better understanding of their own moral development. There are no known or anticipated risks associated with participation in the study.

### **CONFIDENTIALITY**

All information provided by the teacher and the students is considered confidential. Any verbal statements will be removed from the audio and/or written record at the teacher's request (or the request of a participating student or their parent/guardian), during the study, and up until the written thesis is submitted in June 2015. You and your students and your school will NOT be identified by name during data collection nor in written reports of the research.

All digital documents related to this study will be stored on a password-protected computer and any paper documents will be stored in a locked file cabinet in the researcher's home. At the end of the study (June 2015), all documentation including questionnaires, transcribed interview responses, and the researcher's observational field notes (that may include descriptions of students' activity, behaviour, interaction with each other, conversations, and researcher's interactions with students) will be permanently deleted and/or shredded at the researcher's home. Any future publications will not mention the names of any of the study participants.

Access to this data will be restricted to the SPI, Christina Garchinski and the PI, Dr. Ann-Marie DiBiase.

### **VOLUNTARY PARTICIPATION**

Participation in this study is voluntary. Your school does not have to take part in this study. Further, student participation, non-participation, or withdrawal from the study will in no way affect students' academic standing. The teacher and students may decline to answer any questions or participate in any component of the study. The teacher and students may choose to withdraw from this study at any time by verbally informing the researcher, Christina Garchinski. If a student withdraws from the study they will not continue to participate with the EQUIP program and will instead be assigned an alternate character education program by the regular classroom teacher.

The teacher's participation in the Teacher Questionnaire and Interview are not contingent on student participation. Any data from participants (students or teacher) who wish to withdraw will be immediately destroyed (shred paper documents, and permanently delete digital audio and written data) once the researcher has been notified of the individual's intention to withdraw.

### **PUBLICATION OF RESULTS**

Results of this study will be used for the researcher, Christina Garchinski's, Masters of Education thesis. Results of this study may be published in professional journals and presented at conferences. Feedback about this study will be available from Christina Garchinski at tg11rw@brocku.ca upon study completion in June 2015. Following study completion, the researcher will present a verbal summary to the student participants and provide the teacher, principal and parents/guardians with a one page executive summary of the study.

### **CONTACT INFORMATION AND ETHICS CLEARANCE**

If you have any questions about this study or require further information, please contact the Student PI, Christina Garchinski or the PI, Dr. Ann-Marie DiBiase by using the contact information provided above. This research thesis has been reviewed and received ethics clearance through the Research Ethics Board at Brock University (File # 14-034 - DIBIASE), which is a committee whose task it is to make sure that research participants are protected from harm. If you have any comments or concerns about your rights as a research participant, please contact the Research Ethics Office at (905) 688-5550 Ext. 3035, reb@brocku.ca.

### **CONSENT FORM RETURN**

If you choose to participate in this study, please sign this form and return it to the student PI, by date: \_\_\_\_\_. The principal, teacher and all consent forms returned from students and parents/guardians will be submitted to the Student PI and stored in a locked cabinet in her home office.

Thank you for your assistance in this project. Please keep a copy of this form for your records.

### **CONSENT FORM**

I agree to participate in this study described above. I have made this decision based on the information I have read in the Information-Consent Letter. I have had the opportunity to receive any additional details I wanted about the study and understand that I may ask questions in the future. I understand that I may withdraw this consent at any time.

Name: \_\_\_\_\_

Signature: \_\_\_\_\_ Date: \_\_\_\_\_

**Appendix I**  
**Researcher Observation Protocol Report**

**RESEARCHER OBSERVATION PROTOCOL REPORT:**

**DATE:** \_\_\_\_\_ **LESSON #:** \_\_\_\_\_

- **Observations about students' thoughts:**

- **Observations about students' feelings:**

- **Observations about students' behaviours:**

- **Observations about students' interaction with, and reception of the UNIT:**

- **Observations about the teacher's interaction with the unit material – thoughts – comments:**

- **Other:**



**Appendix J**  
**Student Questionnaires (Before, During, and After)**

**STUDENT QUESTIONNAIRE 1:**

Please **DO NOT** write your name on this questionnaire.  
 Your responses are anonymous and will be kept confidential.

**Vignettes**

Please describe your thoughts and feelings about the following statements. What kind of consequences can this behaviour lead to? What can be done to change that outcome?

**1. Sometimes you have to lie to get what you want.**

• **THOUGHTS** about this statement:

• **FEELINGS** about this statement:

• **What kind of CONSEQUENCES** can this **BEHAVIOR** lead to?

• **How could the person** (who believes this to be true) **change their perspective?**

**2. When I lose my temper, it's the fault of people who make me mad.**

• **THOUGHTS** about this statement:

- 
- **FEELINGS** about this statement:

- What kind of **CONSEQUENCES** can this **BEHAVIOR** lead to?

- How could the **person** (who believes this to be true) **change their perspective?**

### 3. Everybody cheats – it's no big deal.

- **THOUGHTS** about this statement:

- **FEELINGS** about this statement:

- What kind of **CONSEQUENCES** can this **BEHAVIOR** lead to?

- How could the **person** (who believes this to be true) **change their perspective?**
-

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**4. There's nothing I can do about it. I can't help losing my temper a lot.**

• **THOUGHTS** about this statement:

• **FEELINGS** about this statement:

• What kind of **CONSEQUENCES** can this **BEHAVIOR** lead to?

• **How could the person** (who believes this to be true) **change their perspective?**

---

**STUDENT QUESTIONNAIRE 2:**

Please DO NOT write your name on this questionnaire.  
Your responses are anonymous and will be kept confidential.

**Vignettes**

Please describe your thoughts and feelings about the following statements. What kind of consequences can this behaviour lead to? What can be done to change that outcome?

**1. Rules are mostly meant for other people.**

• **THOUGHTS** about this statement:

• **FEELINGS** about this statement:

• **What kind of CONSEQUENCES** can this **BEHAVIOR** lead to?

• **How could the person** (who believes this to be true) **change their perspective?**

**2. You can't trust people because they will always lie to you.**

• **THOUGHTS** about this statement:

- 
- **FEELINGS** about this statement:

- What kind of **CONSEQUENCES** can this **BEHAVIOR** lead to?

- How could the **person** (who believes this to be true) **change their perspective?**

**3. People force you to lie if they ask too many questions.**

- **THOUGHTS** about this statement:

- **FEELINGS** about this statement:

- What kind of **CONSEQUENCES** can this **BEHAVIOR** lead to?

- How could the **person** (who believes this to be true) **change their perspective?**
-

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**4. A lie doesn't really matter if you don't know that person.**

• **THOUGHTS** about this statement:

• **FEELINGS** about this statement:

• What kind of **CONSEQUENCES** can this **BEHAVIOR** lead to?

• **How could the person** (who believes this to be true) **change their perspective?**

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**STUDENT QUESTIONNAIRE 3:**

Please DO NOT write your name on this questionnaire.  
Your responses are anonymous and will be kept confidential.

**Vignettes**

Please describe your thoughts and feelings about the following statements. What kind of consequences can this behaviour lead to? What can be done to change that outcome?

**1. Everybody lies – it's no big deal.**

• **THOUGHTS** about this statement:

• **FEELINGS** about this statement:

• What kind of **CONSEQUENCES** can this **BEHAVIOR** lead to?

• **How could the person** (who believes this to be true) **change their perspective?**

**2. Getting what you need is the only important thing.**

• **THOUGHTS** about this statement:

- 
- **FEELINGS** about this statement:

- What kind of **CONSEQUENCES** can this **BEHAVIOR** lead to?

- How could the **person** (who believes this to be true) **change their perspective?**

**3. If I made a mistake, it's because I got mixed up with the wrong crowd.**

- **THOUGHTS** about this statement:

- **FEELINGS** about this statement:

- What kind of **CONSEQUENCES** can this **BEHAVIOR** lead to?

- How could the **person** (who believes this to be true) **change their perspective?**
-



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**4. If you don't push people around, you will always get picked on.**

- **THOUGHTS** about this statement:

- **FEELINGS** about this statement:

- **What kind of CONSEQUENCES** can this **BEHAVIOR** lead to?

- **How could the person** (who believes this to be true) **change their perspective?**
-

**Appendix K**  
**Teacher Questionnaires (Before, During, and After)**

**TEACHER QUESTIONNAIRE - SET 1:**

**1. In your experience, to what extent do you believe students:**

- Recognize their own self-centered thought processes (thinking errors: blaming others, minimizing/mislabelling negative behaviour, and assuming the worst)?
- Recognize other students' self-centered thought processes (thinking errors: blaming others, minimizing/mislabelling negative behaviour, and assuming the worst)?
- Recognize own inner emotions (such as anger, fear or empathy for the other people involved) when they encounter an ACTIVATING EVENT (a trigger for potentially negative behaviour)?
- Recognize other people's emotions (such as anger, fear or empathy for the other people involved) during trigger events?
- are able to control their thought processes and emotions in order to ultimately achieve positive consequences – or minimize negative consequences?

**TEACHER QUESTIONNAIRE - SET 2:****1. From your more recent observations, to what extent do you believe students:**

- Recognize their own self-centered thought processes (thinking errors: blaming others, minimizing/mislabelling negative behaviour, and assuming the worst)?

- Recognize other students' self-centered thought processes (thinking errors: blaming others, minimizing/mislabelling negative behaviour, and assuming the worst)?

- Recognize own inner emotions (such as anger, fear or empathy for the other people involved) when they encounter an ACTIVATING EVENT (a trigger for potentially negative behaviour)?

- Recognize other people's emotions (such as anger, fear or empathy for the other people involved) during trigger events?

- are able to control their thought processes and emotions in order to ultimately achieve positive consequences – or minimize negative consequences?

**TEACHER QUESTIONNAIRE - SET 3:****1. From your more recent observations, to what extent do you believe students:**

- Recognize their own self-centered thought processes (thinking errors: blaming others, minimizing/mislabelling negative behaviour, and assuming the worst)?

- Recognize other students' self-centered thought processes (thinking errors: blaming others, minimizing/mislabelling negative behaviour, and assuming the worst)?

- Recognize own inner emotions (such as anger, fear or empathy for the other people involved) when they encounter an ACTIVATING EVENT (a trigger for potentially negative behaviour)?

- Recognize other people's emotions (such as anger, fear or empathy for the other people involved) during trigger events?

- Are able to control their thought processes and emotions in order to ultimately achieve positive consequences – or minimize negative consequences?

**Appendix L**  
**Student Interview Guide**

**STUDENT INTERVIEW QUESTIONS**

The following set of questions are asking what it was like to experience this EQUIP – NARRATIVE FILM-MAKING UNIT as a student.

- 1. What did you enjoy most about the unit – what was most fun?**
  - 2. Can you describe the most important thing you learned from this unit? And about the EQUIP curriculum in particular?**
  - 3. Can you describe what your Character's self-centered thinking error was (1 minimizing/mislabelling, 2. Assuming the worst, 3. Blaming others). What did this thinking error result in? How did your character correct the problem in the alternate ending?**
  - 4. Are you able to relate the experience of your character to your own life? Have you noticed any thinking errors in yourself or other people you know since we began this unit?**
  - 5. Can you think of anything you would like to change about the unit?**
  - 6. Is there anything else you would like to share about your experience with EQUIP-NARRATIVE FILM-MAKING UNIT? Maybe I haven't asked something that you would like to share?**
-

**Appendix M**  
**Teacher Interview Guide**

**TEACHER INTERVIEW QUESTIONS**

The following set of questions are asking what it was like to experience this EQUIP – NARRATIVE FILM-MAKING UNIT as a teacher.

- 1. What did you enjoy most about this unit?**
  - 2. Can you describe the most important thing you learned from the teaching of this unit? And about teaching the EQUIP curriculum in particular?**
  - 3. Do you think the content of the EQUIP program (thinking errors: self-centered, minimizing/mislabelling etc. or self-talk or relaxation techniques) might be something you refer back to during the rest of the course – do you think this will help you attend to moral behaviour issues in the classroom?**
  - 4. Can you think of anything you would like to change about the unit? Or thing that might improve it in some way?**
  - 5. Is there anything else you would like to share about your experience with EQUIP-NARRATIVE FILM-MAKING UNIT? Maybe I haven't asked something that you would like to share?**
-